

IN THIS ISSUE: { AN ANSWER TO MR. FRANKLIN—By JOSEPH REGNEAS  
ROSSINI—THE SWAN OF PESARO (PART II)—By ADELINA O'CONNOR THOMASON

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Sixth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XC NO. 20

NEW YORK, THURSDAY, MAY 14, 1925

WHOLE NO. 2353



Apeda

VIRGINIA RYAN



GLADYS MARSALIS GLENN



ELIZETTE R. BARLOW



Photo by Makoney

CARRIE MUNGER LONG



Parisian Studio

MAUDELLEN LITTLEFIELD



Photo by Bushnell

JEAN WARREN CARRICK



Photo by Hutchcraft

MRS. WESLEY PORTER  
MASON



Photo by Van Miller

BEULAH B. CROWELL



Hoover Art Studios

CARRE LOUISE DUNNING



KATE DELL MARDEN



HARRIET BACON  
MacDONALD



BEATRICE S. EIKEL



Photo by F. Brunel

DORA A. CHASE



KATHARINE M. ARNOLD



ZELLA ANDREWS



ADDA C. EDDY



MRS. U. G. PHIPPEN



Photo by Draw

STELLA H. SEYMOUR



Photo by Reid

ALLIE E. BARCUS



Photo by Rickin

IDA GARDNER



Photo by De Silva & Hill

MRS. H. R. WATKINS

Normal Teachers of the Dunning System of Improved Music Study for Beginners

# MUSICAL COURIER

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Telephone: 2634 Circle  
Carnegie Hall, New York

**J. H. DUVAL**  
VOICE SPECIALIST  
Italian and French Opera  
New York Studio: 32 Metropolitan Opera House Building  
European Address: Teatro d'Arte Moderna, Milan

**M. F. BURT SCHOOL**  
Sight-Singing, Ear-Training, Musical Stenography, Normal Course in Public and Private School Music. Special coaching for church trials.  
Address: Brooklyn School, 48 Lefferts Place.

**ROSS DAVID**  
VOCAL STUDIOS  
Sherwood Studio Building, 58 West 57th Street  
Phone: Circle 2297

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
607-608 Carnegie Hall, New York  
350 Main Street, Orange, N. J.  
Residence: 680 St. Nicholas Avenue, New York

**CASELOTTI OPERA COMPANY**  
G. H. CASELOTTI  
Director and Teacher of Singing  
Offers opportunity for operatic debuts.  
1425 Broadway, New York City.  
Studios: 189 State Street, Bridgeport, Conn.

**SIGNOR SALVATORE AVITABILE**  
VOICE SPECIALIST AND OPERA CONDUCTOR  
Consultation and Voice Trials by Appointment Only  
Teacher of Marion Talley  
METROPOLITAN OPERA HOUSE, 1425 Broadway, New York.  
Phones: Pennsylvania 2634-2081

**FLORENCE IRENE JONES**  
VIOLIN INSTRUCTION  
Ensemble Classes  
PUBLIC RECITALS GIVEN AT INTERVALS  
137 West 86th Street, New York  
Telephone: Schuyler 6359

**PURDON ROBINSON**  
THE ART OF SINGING  
Vocal Expert and Diagnostician  
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)  
Studio: 243 West 75th Street, New York  
Phone: Endicott 2305

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN ARTISTS  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**MRS. ROBINSON DUFF**  
VOICE  
136 East 78th Street New York  
Telephone: Butterfield 5986

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER OF SINGING  
Member American Academy of Teachers of Singing  
144 East 62d Street, New York City

**E. PRESSON MILLER**  
TEACHER OF SINGING  
826 Carnegie Hall Tel.: 1350 Circle

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetizky Exponent  
Carnegie Hall Studios, 832-3, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Adirondack 4344

**MRS. JOHN DENNIS MEHAN**  
VOICE EXPERT—COACH—REPERTOIRE  
Reopen Sept. 10 for Season 1924-25  
70 Carnegie Hall, 154 West 57th Street  
New York City  
Telephone: Circle 1472

**WALTER L. BOGERT**  
Member American Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4630 Cathedral

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world famous singers and educators.  
Studio: 1425 Broadway - - - New York  
Phone 2628 Pennsylvania

**MME. MINNA KAUFMANN**  
Instruction: Lehman Method  
601 Carnegie Hall : : : : New York  
J. Cartall, Secy.

**BENNO KANTROWITZ**  
ACCOMPANIST AND COACH  
Teacher of Piano and Theory  
STUDIOS: 1425 Broadway New York  
270 Ft. Washington Ave. New York  
Phones: Pennsylvania 2634 — Wadsworth 3303

**FRANCES FOSTER**  
COACH FOR CONCERT AND OPERATIC ARTISTS  
Concert Accompanying  
Studio: 97 Riverside Drive, New York  
Telephone: Endicott 6936

**ERNEST CARTER**  
COMPOSER - CONDUCTOR  
115 East 69th Street - - - New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
Hotel Wellington, 7th Ave. at 56th St., New York  
Telephone Circle 1066

**SEYMOUR BULKLEY**  
VOICE  
Pupil of and recommended by the famous Italian Master SBRIGLIA, Paris, teacher of the de Reszkes, Piancon, Nordica, Whitehill, etc.  
101 West 72d Street, New York City

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR, VIOLINIST INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**ROBERT E. S. OLMSTED**  
Professor of Vocal Music, Smith College  
New York Studios, 127 West 78th St.  
For appointments address:  
235 Crescent St., Northampton, Mass.

**ELIZABETH K. PATTERSON**  
SCHOOL OF SINGING  
Studio: 257 West 104th Street  
Phone: 1514 Clarkson

**WILBUR A. LUYSTER**  
Specialist in Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction  
Class courses begin October 1. Private any time.  
Carnegie Hall. Res. Phone: 9319 W. Mansfield

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**THE BOICE-TOPPING STUDIO**  
Susan S. Boice, Soprano-Teacher of Singing  
Elizabeth Topping, Pianist-Teacher of piano playing  
57 West 75th St., New York City  
Telephone—Trafalgar 1057  
Auditions by appointment.

**MUSICAL TRAINING FOR TEACHERS, ADVANCED PUPILS AND BEGINNERS.**  
THE NEW EDUCATION IN MUSIC  
For Information: MARTHA D. WILLIS  
1013 Carnegie Hall, New York  
Circle 1350

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios New York City

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 209 West 79th Street, New York City

**ADELE RANKIN**  
CONCERT SOPRANO  
Teacher of Singing  
Studio: 1425 Broadway  
Metropolitan Opera House Building, N. Y.  
Phone: 2634 Penna.

**FLORENCE LEONARD**  
PIANO  
Assistant to Breithaupt  
500 Carnegie Hall, New York  
Baker Building, Philadelphia

**SIGNOR A. BUZZI-PECCIA**  
VOICE SPECIALIST AND COMPOSER  
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden  
Studio: 33 West 67th Street New York

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 0366

**FREDERICK RIESBERG, A.A.G.O.**  
PIANO INSTRUCTION  
Studied under Reinecke—Classics; Scharwenka—Style; Liszt—Technic. Head of piano department, New York School of Music and Arts. 150 Riverside Drive. Telephone: Schuyler 3655. Courses arranged to suit individual requirements. Personal address, 408 West 150th Street  
Telephone: Audubon 1530

**KARL FIQUÉ**  
PIANO  
KATHERINE NOAK-FIQUÉ  
DRAMATIC SOPRANO  
FIQUE MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**MME. ANITA RIO**  
SOPRANO  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**HANNA BROCKS**  
SOPRANO  
Concerts—Recitals—Instruction  
Studios: 135 West 72d Street, New York  
Phone: Endicott 5364

**MRS. WILLIS E. BACHELLER**  
VOICE PLACEMENT AND REPERTOIRE  
Studio: 21 East 38th St., New York  
Telephone: Caledonia 6337

**LILLIAN SHERWOOD NEWKIRK**  
ART OF SINGING  
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway  
New York. Phones: Pennsylvania 2634 and 2688

**DUDLEY BUCK**  
TEACHER OF SINGING  
Member of the American Academy of Teaching and Singing  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**NANCY ARMSTRONG**  
Piano Playing Simplified for Beginners  
Studio: 507 West 112th Street, New York City  
Telephone Cathedral 2661

**VINCENZO PORTANOVA**  
VOCAL STUDIO  
58 West 70th Street, New York  
Phone: 8955 Endicott

**MARIE MIKOVA**  
PIANIST  
For Recitals and Instruction  
Address Management of Marie Mikova  
1187 Madison Avenue, New York, N. Y.  
Telephone Butterfield 4689

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
ALICE NEILSEN, GEORGES BAKLANOFF  
LYDIA LYPKOVSKA  
132 West 74th Street : : : New York City  
Phone: Trafalgar 1291. Louise Carroll, Secy

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
ARTHUR R. HARTINGTON, Assistant  
114 East 37th Street : : : New York  
Telephone: Caledonia 0919

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and concertizing in Berlin  
Address: 155 West 122d Street, New York  
Phone: 4778 Morningside  
In Summit, N. Y., Mondays  
(Stamford and New Canaan, Conn., Wednesdays)

**FELIX HUGHES**  
VOCAL INSTRUCTOR  
Teacher of Allan McQuhae, Dorothy Jardon and other distinguished singers.  
50 Central Park West, New York City  
Phone: Columbus 0998

**MME. SCHOEN-RENÉ**  
VOCAL AND COACHING  
MASTER CLASSES  
235 West 71st Street, New York

**BRUNO HUHN**  
Vocal lessons for Elementary and Advanced Pupils  
Oratorio; English, French and German song  
repertory  
205 West 57th St., New York





**VLADIMIR DUBINSKY**  
CONCERT CELLIST  
Musical Art Studios  
Vocal, Piano, Violin, Cello,  
ensemble playing under su-  
pervision of prominent fac-  
ulty.  
307 W. 90th St., New York  
Tel. Riverside 4420

**MARGOLIS VOICE CULTURE**  
1425 Broadway, Suite 38. New York City

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIOS 1425 Broadway, New York  
Suite 20 Phone: 2634 Pennsylvania

**JOHN FINNEGAN**  
TENOR  
Solist St. Patrick's Cathedral, N. Y.  
Address: 9 So. 20th St., Elmhurst, N. Y. Phone: Havemeyer 2398-J

**CAVELLE SOPRANO**  
"A voice of exquisite quality"  
Address: Management of Erna Cavelle.  
Room 803, 437 Fifth Ave., New York  
KNABE PIANO

**MAESTRO L. S. FABRI**  
Authority on Voice Education. Complete Training  
for Opera. European Opportunities for Finished  
Students in Practical Grand Opera Work.  
BAKER BUILDING, PHILADELPHIA CARNEGIE HALL, NEW YORK

**JOHN BARNES WELLS, Tenor**  
RECITALS—ORATORIO  
Management: ANITA DAVIS-CHASE, 230 Boylston St.  
Boston, Massachusetts

**COENRAAD V. BOS**  
Accompanist—Coaching  
Hotel Harding 203 West 54th St.  
New York City Phone 2590 Circle

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**GUNDLACH**  
Composer, Pianist  
3724 Farragut Road, Brooklyn, N. Y. Tel.: Mansfield 6381

**LOUIS GREENE**  
Violinist—Instructor  
Solo and Ensemble  
Teacher of Many Well-known Professionals  
Studio, 4 West 93d St., New York  
Tel. Riverside 2794  
In White Plains, N. Y., Tuesdays

**DE LANCELOTTI**  
VOCAL AND PIANO TEACHER  
Appointments by Mail Only  
205 West 57th Street New York

**WALTER CHAPMAN, Teacher of piano**  
**GEORGE ROGERS, Teacher of voice**  
Studio: 47 West 72nd Street Tel. Endicott 7350

**EARLE LAROS**  
PIANIST-CONDUCTOR  
Manager: Sherman K. Smith  
1540 Broadway, New York, N. Y.

**EMILY ROSEVELT**  
SOPRANO  
CONCERTS RECITALS ORATORIOS  
New Booking for 1925-26 Season  
Exclusive Direction, Walter Anderson, Inc., 5 Columbus Circle, New York

**R. TOMARS**  
Expert Vocal Pedagogue  
corrects and rebuilds voices  
under guarantee.  
Pupils prepared for Con-  
cert, Opera and Oratorio.  
Studios: 106 Central Park West  
Telephones: Endicott 5654, 3655

**HARRISON M. WILD**  
9425 S. Robey Street, Chicago, Ill.  
Conductor—Apollo Musical Club,  
Mendelssohn Club



**VIRGINIA CARRINGTON THOMAS**  
Mus. Bac., A. A. G. O.  
Concert Organist  
BOOKING FOR 1925-26 RECITALS  
562 Fifth Ave., New York

**ELLIOT GRIFFIS**  
TEACHER OF PIANO AND THEORY  
305 West 74th St., New York  
Endicott 5984

**RALPH GOX**  
COMPOSER—Teacher of Singing  
8 East 8th Street New York City

**DEMMS SOPRANO**  
CONCERT—ORATORIO—RECITAL  
22 West 77th Street New York  
Telephone 3153 Endicott

**NOLD** Conductor  
Musical Director  
Church of St. Mary the Virgin, New York  
145 West 46th St. Tel., 5913 Bryant

"Autumn" "Joyous Youth" "Bubbles"  
and Other Songs by

**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
Montclair, New Jersey

**ELLIS CLARK HAMMANN**  
PIANIST  
1716 Chestnut Street Philadelphia

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
384 Commonwealth Avenue, Boston, Mass.

**John Prindle Scott**  
SONG WRITER  
554 West 113th Street New York  
Telephone 7639 Cathedral

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**STALLINGS MEZZO-SOPRANO**  
6 East 36th St. New York City  
Tel. Caledonia 9418

**LAWRENCE SCHAUFFLER**  
Pianist-Teacher  
Address: 58 Kilburn Road, Garden City, L. I.  
15 E. 38th St., N. Y. City. Phone Garden City 2708

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**FERRUCCIO F. CORRADETTI**  
Officier de l'Académie de France et de l'Instruction Publique.  
VOCAL TEACHER  
309 West 75th Street, New York, Tel. 9010 Trafalgar

**WOODRUFF INTENSIVE METHOD**  
for learning to play the piano. Rapid, unusual results.  
New way of teaching scales. Entire first year work in  
book 1, now ready. Normal course free by mail. Young  
teachers and mothers assisted.  
H. E. Woodruff, 251 Clifton Pl., Brooklyn, N. Y.

**S. WESLEY SEARS,**  
St. James Church,  
22d and Walnut Sts., Philadelphia.

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1925-26  
Hansel & Jones, Aeolian Hall N. Y., or Mr. Virgil Smith  
Fine Arts Bldg., Chicago

**Mme. Hildegard Hoffmann**  
Oratorio and Joint Recitals  
with  
**Mr. HENRY HOLDEN**  
Recitals and Piano Instructions  
Soloist with New York Philharmonic  
and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall  
Address: 144 East 150th Street, New York City

**TOFI TRABILSEE**  
Vocal Studios  
202 WEST 74TH ST.  
N. Y.  
Consultation and voice  
trials by appointment  
only  
R. Berth, Sec'y  
Tel.: 1965 Endicott

**GRACE G. GARDNER**  
EUROPE—NEW YORK  
Artist Teacher  
"Singer and vocal pedagogue." "Internationally recog-  
nized as a Voice Builder, Voice Repairer and Coach."  
Special Course in Diction. Pupils prepared for Opera,  
Oratorio and Concert. Teacher of Lucille Lawrence and  
many other successful singers. Studios: Durand House  
Drawing Rooms, Cincinnati, Ohio.

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**LYNETTE GOTTLIEB**  
Concert Pianist and Teacher  
Studios: 1087 Carroll Street, Brooklyn  
Telephone Nevins 7667

**DOROTHY MILLER DUCKWITZ**  
CONCERT PIANIST and TEACHER  
Studio: 145 West 77th St. New York City  
Tel.: Trafalgar 3794

**WARFORD** TEACHER OF SINGING  
4 West 40th Street  
New York City  
Phone: 4897 Penn.

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**GEHRKEN** Concert Organist  
"Able technic and fine command."  
"Rapidly gaining unique reputation."  
N. Y. World.  
Eastman School of Music, Rochester, N. Y.

**KARL RECKZEH**  
PIANIST  
KIMBALL HALL CHICAGO, ILL.

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**ELLA GOOD**  
Contralto  
RECITALS—ORATORIO—TEACHING  
Address: Dudley Buck Studios, 471 West End  
Avenue, New York. Tel.: Endicott 7449

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**SIBYL SAMMIS MacDERMID**  
SOPRANO  
Pupils Accepted. 312 Riverside, New York

**LUTIGER GANNON**  
CONTRALTO  
64 East Van Buren Street, CHICAGO, ILL.

**BIRDICE BLYE** Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**RALPH ANGELL**  
ACCOMPANIST  
125 22d Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

**JEAN SKROBISCH, Tenor**  
DISCIPLE OF JEAN DE RESZKE,  
TEACHER OF SINGING  
Studio, 518 West 111th St., New York City.  
Telephone, Cathedral 7541

**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Master classes in  
Chicago June 29—Aug. 2.  
Studio: 205 W. 57th St.  
New York City 5420 Circle

**NATIONAL OPERA CLUB OF AMERICA**  
KATHARINE EVANS VON KLENNER, Founder and President  
America's Greatest Musical Educational Club

For all information apply to the President

1730 Broadway, New York

**LAZAR S. SAMOILOFF**  
Bel Canto  
Studios  
309 West 85 St.  
New York City  
Telephone 6952 Schuyler

**MARIE MORRISEY**  
Contralto  
Management:  
Loudon Chariton,  
Carnegie Hall, New York

**W. J. HENDERSON**  
Dean of Critics calls  
**HAROLD HURLBUT**  
"MASTER OF MASTERS and  
TRUE EXPONENT of BEL CANTO"  
METROPOLITAN OPERA HOUSE STUDIOS  
Summers: Los Angeles and Pasadena

**KARL KRUEGER**  
(Late of Vienna)  
CONDUCTOR  
Care of Philharmonic Orchestra LOS ANGELES, CALIFORNIA

**Katharine HOFFMANN** ACCOMPANIST  
Home Address: St. Paul.

**ARCHIBALD SESSIONS** Concert Accompanist—Coach  
810 CARNEGIE HALL, NEW YORK CITY  
Tuesday and Wednesday Circle 0321

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties.  
Address—15 West 11th St., New York City

**LJUNGKVIST** TENOR  
Studio 311 W. 75th St., New York Tel. 1547 Endicott

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building . . . . . Chicago

**FR. DE GREGORIO** TEOR  
Specialist Voice Culture—Coach  
Metropolitan Opera House Bldg.  
Studio 18, 1425 B'way, New York City  
Telephone: 8351 Penn.

**LINA COEN**  
Accompanist and Coach—Specialty French Repertoire  
Studio: 308 West 97th St., New York City  
Phone 1473 Riverside

**AGNES BRENNAN**  
Concert Pianist and Teacher  
Artist-Teacher at Marymount  
College  
Tarrytown-on-the-Hudson, N. Y.  
Studio: 452 Riverside Drive, New  
York City. Tel. 4720 Cathedral

**MARK OSTER**  
Baritone - Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**Mme. VIRGINIA COLOMBATI**  
Teacher of JOSEPHINE LUCHESE  
Also teacher at the New York College of Music  
Studio: 294 WEST 92d STREET, NEW YORK CITY

**MME. CAROLINE LOWE**  
VOCAL TEACHER AND COACH  
Voice Development and Correction  
50 West 67th Street, New York  
Tel: Endicott 9490  
Studios: Chickering Hall, 29 West 57th St.  
Studio 7A, N. Y. Chickering 9685

# A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation

Norwalk, Ohio

## THE Original Welte-Built Welte-Mignon

CONSOLE REPERFORMING PLAYER for  
GRAND PIANOS and INTERIOR MECHANISMS  
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls  
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue - - - New York City

## SHEET MUSIC-15¢

Ask for Century Edition

The more intelligent and the more thrifty you are, the more you will appreciate CENTURY CERTIFIED EDITION sheet music. It is all sheet music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15c a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15c) and (30c) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,500 Standard compositions free.



MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.

303 West 40th St., New York, N. Y.



## "The Secrets of Svengali"

by J. H. DUVAL

"As a text-book upon the Technic of the Singer's Art, this work is of unique value."

\$2.00 at all Music Dealers and Booksellers

Published by JAMES T. WHITE & CO.

70 Fifth Ave., New York City

### WILLIAM REDDICK

Pianist-Composer

Teacher of Piano—Coaching of Songs

319 West 86th St., N. Y. Tel.: Riverside 10021



### OLIVER STEWART

TENOR

Concerts, Oratorios, Operas

157 W. 88th St., New York City Tel.: Schuyler 2729

### GLEASON

Concert Organist

Eastman School of Music

ROCHESTER, N. Y.

### L. De PACHMANN (Son of Vladimir de Pachmann)

Teacher of Piano, Harmony and Counterpoint

199 bis Boulevard St. Germain, Paris

### Alviene Theatre

Singer, Piano and Photoplay. Developing personality and voice essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debut and opening nights. Pupils—Lauretta Taylor, Mary Pickford, Eleanor Reicher, Annette Kellerman, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Lane, Mary Nash, Vera Hagen, Taylor Holmes, Ledy Rhythmades, Virginia Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 48 West Third St., N. Y., for catalog.

### ALBERTO TERRASI

BARITONE

San Carlo Opera Company

Address: 1183 Lexington Ave. Tel. 9977 Rhineland

### A. McCUTCHEN

BARITONE

NOW IN EUROPE



### HERMAN SPIELTER

Author of "MANUAL OF HARMONY"

Theory and Composition

Instructor of Mass-Zecca and many others.

Studios: 131 West 69th St., New York

Studios: 516 West 180th St., New York

Also Correspondence Courses. Tel. Wadsworth 5760

### Viola Klais

Organist, Palace Theatre, Philadelphia

Teacher of Organ—Piano—Theory

### Samuel Calvin Spotts

BARITONE

440 Knabe Building, New York



### LEO BRAUN

VOICE REPERTOIRE

STUDIOS 64-65

Metropolitan Opera House

CONDUCTOR Pennsylvania

BRAHMS CLUB 2828

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago - - - MAKERS



## THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

## SCHOMACKER

GOLD STRINGS PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

## The Finest Piano Action in the World WESSELL, NICKEL & GROSS

Gives the Pianist the Touch that Creates  
True Tone Color

Manufactured in New York, U. S. A.

## Emerson

Known as "The Sweet-Toned Emerson"  
since 1849

Emerson Piano Co.,

Div. United Piano Corporation, Norwalk, O.

### EDW. RECHLIN

ORGANIST

"America's Foremost  
Bach Interpreter."

1108 Park Ave. New York

### ARTHUR WILSON

VOICE AND INTERPRETATION

905 Boylston Street, Boston

Providence, Lederer Bldg.

Worcester, Bay Bldg.

STEPHEN TOWNSEND

Teacher of Singing—NEW YORK: 15 East 38th Street,

Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury

Street, Friday, Saturday, Monday. Choral Director, N. Y.

Society of the Friends of Music.

### ETA HAMILTON MORRIS

Soprano CONDUCTOR Teacher

835 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

### M. DANIELL

Soprano and Teacher

Available for concerts, recitals, oratorios, etc.

Address 191 West 116th St., New York City

Telephone Monument 0777

### H. C. THORPE

TEACHER OF SINGING

424 W. 119th St.

N. Y. C. Cathedral 4960



## CINCINNATI CELEBRATES ITS TWENTY-SIXTH MUSIC FESTIVAL

**Exquisite Singing of Chorus the High Light of the Event—John McCormack Superb in Bach's Thirteenth Psalm—Elgar's Dream of Gerontius Also Beautifully Given With McCormack, Van der Veer and Patton as Soloists—Beddoe, Meader, Homer, Hayden, Maitland and Thuman the Principals in Bach's St. John's Passion, with Sidney Durst as Organ Solists—Florence Austral Makes American Debut in Brahms' German Requiem—Pierne's St. Francis of Assisi Given First Performance Here, Starring Edward Johnson and Other Soloists—Playing of Cincinnati Orchestra Also a Feature—Frank Van der Stucken, Director, Highly Praised for His Efficient Work**

CINCINNATI, OHIO.—Music festivals are all about alike. When you have heard one you have heard all of them, and yet the twenty-sixth biennial of Cincinnati's May festivals held sufficient interest to attract to the Queen City many music reviewers from the East, West, North and South, and prominent musicians from far distant cities. Although the *MUSICAL COURIER* boasts of two of its best correspondents in Cincinnati, the coming at this time of one of the associate editors of this paper was due solely to a personal desire to become acquainted with the work of several singers, one of whom, Florence Austral, was scheduled to make her American debut at these festivities. Then, too, it is not every day that one hears John McCormack in oratorio, and, also, it has been eight years since we last expressed our opinion on the Cincinnati May Festival for this paper and we wondered if we might find changes that would escape a constant listener.

Festivals may seem alike, but the one under review was unique for more than one reason. Although it is difficult for one to remember sufficiently well the festivals of years ago in order to compare them with those of today, the changes that take place daily were noticeable at Music Hall this week to discerning eyes and ears.

### FASHION VS. MUSIC

There are many ladies who find as much enjoyment ogling their neighbors' gowns and jewels and focusing their opera glasses on more distant neighbors as in listening to music. Indeed, at all music festivals fashion is as important a part of the festivities as the musical program itself. Men, too, with a few exceptions, must wear their "uniforms" on such occasions, and one in a business suit is conspicuous, as even men must be dressed-up to attend a May festival, for the majority of them come as much to see as to hear. Those who really come to hear music on these occasions are mostly in the minority.

### THE OPENING NIGHT

The daily papers of Cincinnati are to be congratulated for giving so much space to the reviews of the Festival programs. The *Inquirer* devoted some twenty-three columns on the morning of the second day to reviewing the opening night. True, more space was accorded the fashion parade than the actual review of the performance, yet sufficient space was allotted the music critics to allow an elaborate music review, which shows that Cincinnati rightfully believes that music plays an important part in our daily life.

Music Hall was filled to capacity on May 5, the opening night of the twenty-sixth biennial Cincinnati May Festival, which was auspiciously begun with the singing of America by the chorus and audience, well supported by the Cincinnati Symphony Orchestra, under the direction of Frank Van der Stucken, musical director of the festival. Elgar's *Dream of Gerontius*, given with John McCormack, Nevada Van der Veer and Fred Patton as soloists, formed the first part of the program, and Liszt's *Thirteenth Psalm*, the second.

Elgar's *Dream of Gerontius* was sung under the same auspices in 1906, under the direction of its composer, Sir Edward. In the twenty years that have elapsed, *The Dream of Gerontius* has often been heard throughout this country, and after each hearing this writer insists that, although Sir Edward knows how to write for choristers, his knowledge of the voice must be limited—witness the high altitudes in which he wrote the solos for the tenor and for the contralto. There are but few tenors who can encompass the demands of Elgar in the part of Gerontius—not even John McCormack. McCormack, of course, sang very well—at times, superbly—but there were moments at which he labored under difficulty. His enunciation of the text was, as ever, a joy, and his phrasing perfect.

Fred Patton sang the part of the Priest with great dignity, beauty and volume of tone, and once again disclosed his ability as an oratorio singer; he made a profound impression on his listeners. Nevada van der Veer, a newcomer to the festival here, has long been admired among the leading American singers of the day; she sang with fine understanding and, in glorious voice, delighted the ear by the warmth of her voice, which encompassed highest altitudes.

Frank van der Stucken was right in listing *The Dream of Gerontius* for the opening night, as the work offers many

opportunities for the chorus, which, after all, constitutes the backbone of a music festival. It was learned while in Cincinnati that Van der Stucken had been here since last October personally preparing the chorus, with the assistance of Alfred Hartzell; that his time was well occupied in training his big forces was made evident by their delivery of



HAROLD MORRIS.

a young American musician who has been gaining more and more recognition both as pianist and composer and who has received some unusual criticisms from such distinguished critics as Lawrence Gilman, H. T. Parker, Paul Rosenfeld and Sigmund Spaeth. Mr. Morris' compositions have been played by the New York Philharmonic, the Cincinnati Symphony and the Los Angeles Symphony, as well as by well known artists, and he is one of the founders of the American Music Guild. (Photo © Kesslere.)

the very difficult Elgar music. The choir is well balanced in all departments, but perhaps the high light of the performance was the superb singing accorded the music of

the angelicals by the children's chorus. The youngsters' singing rivalled that of their elders, even though the regular festival chorus includes many of Cincinnati's professional singers. The Cincinnati Symphony Orchestra played well. (Continued on page 20)

## KOUSSEVITZKY CLOSES FIRST SEASON AS LEADER OF BOSTON SYMPHONY

**Conductor Ends Eventful Year Brilliantly—Longy Honored by Public Press and Colleagues—Twelve New Faces in Orchestra Next Year—Numerous Concerts Given—Other Items of Interest**

BOSTON—Serge Koussevitzky, gifted leader of the Boston Symphony Orchestra, had to sail for Europe May 2 in order to fulfill engagements with the London Symphony Orchestra. The customary Saturday evening concert was therefore shifted to Friday evening, following by only a few hours the afternoon concert, and thereby bringing the forty-fourth season of the Boston Orchestra to a close. With one exception the program was made up of repetitions of works heard earlier in the season. That exception was a workmanlike orchestral transcription by Siloti of the adagio from Bach's toccata in C major, played here for the first time and well received. Indeed, the audience was in a very receptive mood first to last. The applause began when Mr. Koussevitzky first appeared on the stage, was resumed when Mr. Longy, the departing oboist and beloved musician, came to his place, waxed even more vigorously when just before intermission the Russian conductor paid signal and richly deserved tribute to Mr. Longy by advancing to the latter's seat and grasping him warmly by the hand, an unprecedented honor in the history of this organization, and finally evolved into an ovation at the conclusion of the concert.

The familiar numbers of this final program were the third Brandenburg concerto of Bach, for string choir; Scriabin's *Prometheus*; Debussy's *Nuages et Fetes*, and the Polovtsian dances from *Prince Igor*. As when first performed, Alexander L. Steinert played competently the piano part in Scriabin's tone poem, and the Cecilia Society sang the choral portions of the tone poem and the dances. Mr. Koussevitzky repeated the successes won by him earlier in the season with his broadly conceived reading of the concerto from Bach and his exquisitely proportioned performance of the beautiful Debussy Nocturnes. As a contribution to music, Scriabin's *Prometheus* seemed even less important than before. Aside from its sonorous ending it is ineffective, futile striving; repetitious, pretentious, dull and boring—a more fitting subject for Freud, Jung and the psycho-analytical laboratory than for the concert hall. And when the chorus joined the general hubbub with their wistfully yearning Ah's we were suddenly reminded of Ernest Newman's characterization of the Poem of Ecstasy, by the same composer: "A soulful Pekingese musing upon a piece of promised chocolate. . . ."

The climax and end of the concert came with a tremendously thrilling performance of Borodin's delightfully sensuous and savage dances, with a Nordic chorus from the Back Bay and Cambridge striving mightily to simulate the barbaric exaltation of unrestrained Tartars. Listening for the wildness which our subconsciousness craved, and beholding this spectacle, it occurred to us that Mr. Koussevitzky might cultivate his compatriots in this vicinity with profit—if he contemplates further performances of this type of music. Anyway, it was a great concert.

### AN EVENTFUL SEASON

The season was a memorable one in many respects. Since there were many who dreaded the advent of Mr. Koussevitzky as the pastor of Boston's musical (Continued on page 21)

## ORCHESTRA STRIKES AS NEWARK FESTIVAL OPENS; MONTCLAIR AMATEURS PROVE EXCELLENT SUBSTITUTES

**Unpaid Philadelphia Bill the Reason for Players' Action—Montclair Orchestra, Summoned at Last Moment, Wins Audience's Appreciation—Festival Association to Have Its Own Amateur Orchestra Next Year—Splendid Program Given With Noted Soloists—Chorus Work Also Commendable**

NEWARK, N. J., May 4, 1925.—Upon entering the new Salaam Temple the writer experienced above all the emotions the spirit of devotion and reverence. To enter the auditorium is to be at once inspired with its beauty and grandeur. Before the curtain was raised, the chorus of 500 sang the first verse of Samuel R. Gaine's *Salutation*, and when Mr. Wiske, the popular conductor of these festivals, made his appearance he was given a rousing round

of applause by the audience, numbering 4,000, that completely filled the auditorium.

A cloud somewhat darkened the horizon when Spaulding Frazer, president of the Festival Association, made the announcement that at the eleventh hour the Musicians' Union had stepped in and prevented the orchestra from taking part in the festival, due to the fact that a bill amounting (Continued on page 24)

## Foreign News In Brief

## AMERICAN ARTISTS IN BERLIN DURING MAY

BERLIN.—At the end of the season Berlin is having the pleasure of hearing some American artists who have never sung here before. The first to appear was Anna Case, whose concert was on May 4, with Michael Raucheisen as accompanist. On May 11, a pupil of Marcella Sembrich, Dusolina Giannini, gave a song recital to be followed on May 25 by Sophie Braslau, contralto. For May 29 a recital of Richard Crooks, tenor, is announced.

## RICHARD STRAUSS TO WRITE OPERETTA?

VIENNA.—Fritzi Massary, the supreme star of German and Austrian operetta, is expected in her native Vienna for a visit, and Die Stunde learns that she has made arrangements whereby Richard Strauss (her neighbor at her Garmisch summer home) will write for her the music of an operetta, the book of which she has acquired during her recent visit to Paris.

## WILHELM GERICKE HONORED ON 80TH BIRTHDAY

VIENNA.—Wilhelm Gericke, conductor of the Boston Symphony Orchestra from 1884 till 1889, and again from 1898 till 1908, and who is at present domiciled in the capital of his native Austria, was the recipient of many honors on his eightieth birthday, April 18. The two societies with whom he had formerly acted as musical director—the Gesellschaft der Musikfreunde and the Singverein—sent delegates, and his many friends and musical colleagues were present to offer their congratulations.

## NEGRO MUSICAL SHOW FOR GERMANY

BERLIN.—It is announced that Germany is soon to hear a sensational American Negro Operetta Company. They will begin their guest performances in original negro operettas on May 25, the troupe consisting of forty persons, with their own scenery, costumes and orchestra.

## DR. BOTSTIBER CRITICALLY ILL

VIENNA.—Dr. Heinrich Botstiber, general secretary of the Konzerthaus Society and an important figure in Vienna's musical life, is hopelessly ill as a result of a stroke of paralysis. Dr. Botstiber was among the founders of the Konzerthaus and is himself an accomplished musician. He is an Austrian of American extraction.

## VIENNA'S CLAQUE-CLIQUE

VIENNA.—At a special meeting, the members of the Staatsoper have passed an official resolution to completely abandon the claque hereafter. The resolve is directed less against the professional claque than against the "standees" of the Staatsoper, who have organized a claque of their own and have in recent months arranged regular riots against singers and conductors who refused to feed them with passes. It is now proved that both the recent anti-Korngold riot and the pro-Strauss (or anti-Schalk) riots at the Staatsoper were arranged by this band of juveniles, who officially termed themselves the Opera Clique. Even the government has taken action and has forbidden the leader of the band to enter the Staatsoper hereafter.

## P. B.

## AMERICAN BASSO FOR COVENT GARDEN

LONDON.—The basso List, whom the Covent Garden management announced

## BOUGHTON'S QUEEN OF CORNWALL THE FEATURE OF BOURNEMOUTH FESTIVAL

BOURNEMOUTH.—Bournemouth is a seaside resort in Hampshire, in the southwest of England, and a town of about 120,000 inhabitants. It has obtained a distinct position for itself in musical England, and its music festivals are unlike those of any other town. For readers in America the interest is not so much in the actual happenings at the festivals, but they are very instructive to people all over the world, because the history of Bournemouth shows what can be done by one man with opportunities, or, rather, one who can make his opportunities, for in the nature of things there is no earthly reason why Bournemouth should have done what places of the same nature, but more important, larger and wealthier, like Brighton, have not succeeded in doing.

Sir Dan Godfrey is the man in question. A man who can conduct a municipal orchestra all the year around with many and varied programs is perhaps not impossible to find. It might not be impossible to find a man who can organize the music of a town like Bournemouth, but a man who can do both these things, and at the same time carry on a never-ending war with a British municipality, and convince it that it is all to its financial advantage to encourage music in this way, is indeed a real phenomenon; and Sir Dan Godfrey has already earned the reward of a knighthood in this world, and is also secure, let us hope, of his reward in the next.

He has used his advantages most unselfishly, in the interests of native composers, and many British musicians now acknowledged and highly esteemed would probably never have been known but for him. The result has been favorable to Bournemouth, too, for the concerts have attracted to the town many residents who are a source of wealth.

What makes Sir Dan's achievement the more remarkable is that the hall at which the concerts take place is by no means ideal, but in a couple of years a new pavilion will be built, which will cost about £200,000, or close on to a million dollars. It will have a concert hall, the platform of which can be converted into a stage by new devices which, we are told, are remarkably good. Incidentally, it will be as like a "continental" establishment as possible, with restaurants, dance halls and reading rooms, but blameless Bournemouth will not hear of its being called a Casino, which seems to suggest cosmopolitan wickedness. It is a sign of the times that an important adjunct to the new building will be a garage.

The festival which has just ended was of considerable interest. As is Sir Dan Godfrey's habit, many composers came down to conduct their own works, a great many of which had not been heard in that part of the world before. There were not many masterpieces among them, but masterpieces are not to be discovered every day in the week. Looking back on the celebration as a whole, one finds cause for satisfaction in reflecting that there is a great deal of healthy activity among the British composers of all ages, and that though there is immense variety in their output, certain features emerge which one can honestly call characteristically British. Bournemouth has become the place where they can best be studied.

To enumerate them all here and now would serve no good purpose. The one thing which calls for special notice was the first production of Rutland Boughton's setting of Thomas Hardy's tragedy, The Queen of Cornwall. This is not the place to discuss whether Boughton and Hardy had any legal, moral or aesthetic right to touch the story of Tristan and Isolde after Wagner; let us postulate that they had.

It is characteristic of the state of opera in this country that Boughton had to produce his work at Glastonbury in a small hall, with piano accompaniment, and that the first performance with orchestra should take place in a glorified conservatory (in the botanical sense) of which a quarter of the floor space was occupied by the orchestra, and the orchestra had only one and a half rehearsals of a work lasting two hours in performance.

Mr. Boughton conducted a performance which was highly creditable to all concerned in the circumstances. Of the opera a full account has already been given, and I propose now to speak only of the orchestration, with the proviso that the nature of the hall, of course, spoiled the balance and gave the hearers a distorted idea of values. Mr. Boughton scores with restraint in respect of color, but the color,

without a surname, turns out to be Emanuel List, who, though born in Europe, grew up and learned singing in America. He is now engaged at the Vienna Opera, and rapidly making an international name for himself as guest in various leading opera houses.

## LEIPSIK HEARS DOHNANYI PANTOMIME

LEIPSIK.—Tairoff's famous Moscow chamber theater has opened its engagement here with Dohnanyi's three-act pantomime, The Veil of Pierrette, which was given a remarkably brilliant performance. Other works to be performed before their West European tour en route for America include Lecoq's Giroflé-Girofla and some modern dramas.

## HINDEMITH'S NEW CELLO CONCERTO

COLOGNE.—Hindemith's new Kammermusik, op. 36, No. 2, for cello and orchestra, will be performed for the first time anywhere at Bochum by Rudolf Hindemith, under the baton of Schulz-Dornburg. This work is the mate to Kammermusik op. 36, No. 1, for piano and orchestra. They

are in effect concertos for the respective solo instruments, but the accompanying orchestra is a chamber combination, and their chamber character is emphasized by the name.

## A PASSION BY BELLINI DISCOVERED

NAPLES.—The manuscript of a Passion by Bellini has been discovered, in the library of a deceased citizen of Catania, Sicily, by his nephew, the mayor of the town. It bears a dedication to one Bartolo, a lawyer. The work is now in the hands of Maestro Arman, at present conducting opera at Palermo, and is to be performed on a solemn occasion in a Catanian church, in the presence of Cardinal Nava and two bishops of the church.

## GIORDANO WRITING OPERA ON RASPUTIN

MILAN.—According to the Corriere della Sera, Umberto Giordano is at work upon two operas, on librettos by Gioacchino Forzano, one of which has as its subject the Russian revolution and as its central figure the monk Rasputin, whose sinister in-

fluence on the Czar and his family is a matter of historical record. The book is said to be powerful and of unexampled audacity. The other opera, Il Re, is already half scored, and consists of three short acts which, though divided by curtains, are as closely knit together as the movements of a symphony. It is expected to be ready for production during the coming winter season, thus following closely on the heels of La Cena della Beffe.

## MAHLER AND STRAVINSKY HOLD PRAGUE BY THE EARS

## Molinari Conducts a Run of Missa Solemnis—Many Soloists Play But Few Are Mentioned

PRAGUE.—Though there has been a multitude of concerts, often three in one evening, posterity's loss will not be great if we chronicle the season with a few brief words. For the great majority of these concerts did not exceed an "average" quality; and the givers of such concerts must not be encouraged by having them perpetuated in printer's ink.

Two instrumental events of real importance were the first performance of Mahler's tenth symphony and a concert of Stravinsky's works given by himself. The success of the former was genuine, that of Stravinsky not without opposition, which, however, is not necessarily in Stravinsky's disfavor. The posthumous Mahler symphony (in manuscript) was placed at the disposal of Prague by the composer's widow immediately after the Viennese premiere, because in the person of Alexander Zemlinsky Prague has a conductor who is more intimately acquainted with Mahler's thought complex than almost anyone else. Much of the symphony undoubtedly is merely a "sketch," and there is no doubt that the definitive version which Mahler would have given to the work would have been quite different.

STRAVINSKY'S CLAWS  
The Story of the Soldier was the chief item of the Stravinsky concert. Unfortunately it was produced without scenic background, so that much was incomprehensible, both in the text and in the music, which, losing much of its dramatic import, became grotesque and provocative. Zemlinsky, by the way, also produced the Pulcinella suite in the New German Theater, in which the Janus-like nature of Stravinsky's art is especially pronounced. To begin with, the public is lulled into unsuspecting acquiescence by means of the customary good forms and manners of Pergolesi's time; but soon Stravinsky stretches forth his claws, to make the hearer uncomfortable.

The most important of our symphony concerts are those of the Czech Philharmonic, and their conductor, Václav Talich, in the course of twenty concerts manages to afford a broad review of old and new, classic and modern. Just now he is giving, in an extraordinary series of four concerts, all the principal works of Gustav Mahler. Naturally the native Czech composers occupy a considerable place in his programs. Thus many musical faces have passed us in review in the course of the season, but the works that we have heard possess few individual features. Much of this vintage is still in a state of ferment, as it were, and will have to lie before it will please the palate of the connoisseur.

SOLOISTS  
Formidable is the number of instrumentalists who have paraded before us; but few of them are worth mentioning here. Kubelik played his new violin concerto in B minor, betraying the skillful musician, who after various attempts attains a real personal note in the finale. Vasa Prihoda, Erika Morini, Frances Berkova (an excellent pupil of Carl Flesch) stand out among the fiddlers; two young girls, Juliette Alvin and Mildred Wellerson, French and American respectively, are rare phenomena of their particular kind among the cellists.

Of the pianists who have visited us one must mention Emil Sauer, whose elegance persists in age; the venerable Liszt pupil and arranger, August Stradal; the youthful and highly gifted Robert Goldsand; the ultra-modern Max Steuermann; Jan Herman, the Czech, a sensitive lyricist; and Katharine Goodson, who already has a large following here, which, considering the stolidity of the Prague population,

(Continued on page 14)

important step toward the international regulation of various questions such as the assignment of wave lengths to amateurs, auxiliary international language of communication, organized educational uses of radio, authors' rights as affected by radio transmissions, etc. etc.

## BUDAPEST ACADEMY FIFTY YEARS OLD

BUDAPEST.—The Royal Hungarian High School for Music, of which the present director is Jenő Hubay, celebrated the twenty-fifth anniversary of its foundation on May 24. There was a commemorative meeting at which the Minister of Education, the director, and Count Apponyi spoke. Thereupon the new Liszt Museum was opened and three festival concerts given, at the first of which Liszt's St. Elisabeth was performed, at the second compositions of the first professors and director of the institution (Mihalovitch, Volkman, etc.), and at the third compositions of contemporary Hungarians (Bartok, Weiner, Dohnanyi, Kodaly, Radnai, Hubay and Siklos).

## A PERMANENT RADIO COMMITTEE IN GENEVA

GENEVA.—Following the international wireless congress at Geneva, there has been established a permanent committee with a secretariat to which the League of Nations has extended its patronage and furnished headquarters in its building. This is considered the first im-

## Foreign News In Brief

## A STANFORD PREMIERE

LONDON.—Stanford's light opera, The Travelling Companion, will be performed for the first time anywhere at Liverpool shortly. The libretto is by Sir Henry Newbolt and is based on the fairy tale of Hans Christian Andersen.

## POLITICS FIRST IN BERLIN'S NEW OPERA

BERLIN.—The board which is to be in charge of the newly organized Municipal Opera House (formerly Deutsches Opernhaus) has for the greater part been constituted according to political affiliations, i. e., in consonance with the political proportions of the Municipal Parliament. Eleven members, including the Mayor of Berlin, Böss, have been selected. To this number are to be added four prominent personalities of the musical world. The Prussian Ministry of Culture is doing all in its power to get control of one of these seats, and thereby gain some influence in the policies of the house. Its desire is to prevent a return of that cut-throat competition which has proved so fatal during the last three years, and inaugurate an era of co-operation, in which the operatic repertory would be apportioned, according to suitability, among the two institutions.

## THE VIENNA VOLKSOPER MESS

VIENNA.—Within a period of one week the Volksoper has twice closed its doors and reopened them again, but the danger of a permanent closing of the house is still imminent. The management has closed new contracts with the personnel, but the arrangement has not been accepted by the orchestra players, who threaten to quit their jobs. It is generally known that the real wire-puller in this trouble is Rainer Simons, founder and for many years director of the Volksoper, who is eagerly waiting to come back and hopes to achieve his end by creating troubles for the present management. The financial situation of the Volksoper is ruinous, the receipts of the Easter Sunday matinee having brought the sum of less than two millions (\$25); even this small amount, moreover, was seized by the municipal tax office for taxes due for some time past.

## CARL ROSA COMPANY FOR LONDON SEASON

EDINBURGH.—While the much heralded international season at Covent Garden is on, the Carl Rosa Company is giving opera in the Lyceum Theater, beginning on May 12. The company finished a notable two weeks' run of opera in the Lyceum Theater April 18. Under the direction of H. B. Phillips, this old established body has again reached a standard of excellence not far short of that of the British National Opera Company. In addition to Charles Weber, a fresh young conductor of considerable ability, Andre Skalski made his Edinburgh debut. Revivals of Rossini's and Donizetti's Lucia di Lammermoor were given to audiences consisting largely of the opera-lovers of a long past era. But the most notable event of the visit was the Edinburgh premiere of Mozart's amusing little operatic skit, The Impresario (Der Schauspielerdirektor), which was sung and acted with great spirit. This work will be included as a "novelty" in the London repertory.

(Continued on page 39)



# Rossini—the Swan of Pesaro

By Adelina O'Connor Thomason

## Part II

### THE VILLA CYPRILLA

ON a quiet Sunday afternoon I walked along the sunny stretch of that same wonderful road where the old hackman had carried me from the station, but this time in an opposite direction, out from the town. It skirts the environs of Pesaro and the sea. It is that great military road built in the year 187 B. C. by the Consul Aemilius Lapidus, extending from Parma in the north, via Rimini, to Pesaro.

My destination was the Villa Cyprilla, a place old even in Italy. Built in the year 1200 by a playful Pope, it is still gorgeous today. True, it shows some wear and tear of the 700 years, but little damage has come to its splendidly built towers and arcades. During some months in the year it is used as a school for landscape gardening. A toilsome climb up a narrow, tree-shaded avenue, lined on both sides by snub and broken-nosed busts and statues on marble columns, led to a branching stairway, and to the right I mounted the grooved old steps, and kept mounting until one hundred gray-white steps brought me to a beautiful garden. The view behind was superb, not of the sea, for the villa does not face seaward, but looks straight off at the ridge of the low, undulating Apennines which extends like a backbone through the central length of the Italian peninsula, down into and including its boot and heel.

In this garden were two sightseers who, like myself, had come to visit the natural out-of-doors Villa Cyprilla Theater, where Rossini in his prime and glory came to Pesaro on a gala occasion to conduct one of his operas. As birds of a feather flock together, the other two visitors and myself soon made a single party. It required but a moment to realize that one of these new acquaintances was

close grown tall, slim cypress trees. The back drop was the natural blue sky. Such a wonderful example of landscape gardening I never before had seen, and probably never will again. Enchantment was here on this ordinary day; what must it have been when Rossini in person conducted, and the strains of William Tell, or Cinderella's No More Sorrow sounded through these cypress trees? Neither of us spoke, for words could not express the loveliness.

Returning through the magnolias, lemon and orange trees lane to the gate, the gardener gathered branches of oranges and lemons and gave them to us. We passed through the gate; this time the waters did not gush. Then we remembered the absent one who had left us. My companion called loudly for her, but she did not answer; then another call and still no reply. We walked to the parapet, and there she was, clamped in an iron vice to the rock on which she sat. Iron bands closely bound her thighs, and her white skirt bore rust marks where the clamps had held. The gardener touched a spring far up in the garden, clamps flew up and fell jangling back into their invisible sockets in the parapet. Did you ever see an old maid mad? I draw the curtain.

The tiny square front of the Teatro Rossini, on the Via Branca, is deceptive. A walk on either side of the building shows that it occupies the entire space of a queer shaped ancient block, and that its seating capacity is great. Its doors were tightly closed, but posted thereon was a red and white poster announcing that the following week there would be shown a grandiose spectacle, Coq d'Or. The small Cafe Rossini occupies a corner opposite the theater. It hides under the arcades of the building, and boasts but seven shaky tables, but here is excellent coffee and wonderful wines from Sicily—and after a few quaffs of the latter



A FAMILIAR SIGHT AT PESARO.

The city of Rossini's birth is an important Adriatic fishing port.

the Lyceum. Through the theater, the stage of which is dominated by this pipe organ, the pipes of which glittered like a silver lyre in the dark auditorium, I passed into a picture gallery occupying two spacious rooms, filled as are other parts of the large building with the paintings of another celebrated son of Pesaro, Lazzarini, who about 1725 was famous for his mural decorations and fine colorings. I was conducted through a small gallery consisting largely of paintings and engravings of Rossini and his times; pictures of his parents and his friends. Here is also his first little spinet, looking like a doll's piano, the keys of which are golden brown and blackened, for 125 years have passed since Rossini developed his first fire of genius on this instrument. He always called himself a fourth-rate pianist. This splendid palace, now used as the Lyceum, was in the sixteenth century the dwelling of a cardinal, and Pesaro the seat of an archbishop. At the time of my visit the term had not yet begun, and the lonely halls and spaces were as quiet as the grave. A large library occupies the top floor of the building, and amidst all its mighty volumes I asked if I could borrow a book on the life of Rossini. After a twenty-minute search and deep burrowing, the clerk brought out a dusty brown volume, six inches square and one inch thick, "Oettinger's Rossini." It was the only work in all that great library dealing with its founder. Oettinger was a German, who had written a fanciful romance on the life of Rossini. I read it, and inwardly resolved that when some one writes a true book on Rossini's life I will present a copy to this Lyceum.

### A LITTLE FAMILY HISTORY

In fact, up to date there is no true, reliable biography. Through the professor of art in the Lyceum I was placed in communication with Prof. Doctor Giuseppe Radiciotti, of Tivoli, from whom I received the following letter:

Tivoli, October 5th, 1924.

Dear Madam:

I returned but yesterday to my villa, which explains my delay in replying to your letter. I am glad to give you the information covering the various points about which you ask me. It is only too true that there is no complete biography as yet about the immortal author of the Barber. Most of the writings about him are somewhat allegorical. After twenty years of study and research, my document on the life of Rossini is ready for the printer. It comprises three large volumes of 500 pages each, with numerous pictures. Parts of the work have already appeared in the Italian Musical Review from 1917 to 1920, and in the Musical Review of Paris, 1921 to 1924. Specifically answering your questions:

- (1) The mother of Rossini died February 25, 1827, in Bologna, and is buried there.
- (2) The father died April 29, 1839, in Bologna, and is buried there.
- (3) The opening of the Rossini Theater in Pesaro took place in 1837. It was called the Theater of the Sun. It was rebuilt by the city in 1817, and opened with a splendid spectacle of Rossini's Gazza Ladra. Reembellished in 1853, also at the expense of the city, and upon this occasion it received the name of Theater Rossini.
- (4) The name of Rossini's second wife was Olimpia Pelissier,

(Continued on page 18)



THE LICEO ROSSINI.

Rossini left three million Lire (about \$600,000 at the time) to found this music school in his native city. The exterior is shown, also the great concert hall with its organ. The Liceo is housed in what was once a cardinal's palace.



a precise and finicky spinster. Before my arrival this party of two had already been shown some of the tricks of the place, and they waited while I was shown a deep grotto hidden out of sight in what we would call the basement of the house, but opening from the garden. Somewhere just outside the cavern the gardener turned a screw. A huge red devil sprang at me. From his mouth there squirted a great stream of water, but the gardener had previously marked just where I must stand in order to be within the safety zone. Then he showed me a mechanical rusty Neptune, surrounded by six equally rusty mermaids, who actually cavorted in the pool. Still more mechanical devices were in the yard. Streams of water, apparently from many surfaces in the ground, would rise and interlace, so that I knew not in which way to run to escape, but the considerate gardener always kept me in spots of safety.

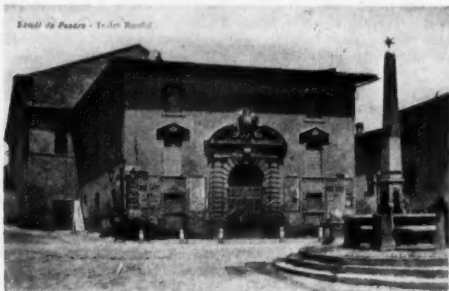
### AN OUTDOOR THEATER

Rejoining my two new acquaintances, the gardener brought us to a tall, painted iron gate, leading out from the garden to a green hill beyond which was the Theater. At this point the precise spinster declared she had seen enough; that the whole show was but the toy of a silly, playful

you forget that the place is none too clean and the tables minus tablecloths.

It is not a long walk from the theater to the Rossini Lyceum on the Piazza Sabiti. There are no monuments in Pesaro to the composer, except one splendid sitting statue, which occupies the portico of this Lyceum, depicting him in middle age, fat and prosperous. It is large and life-like, with a natural background of green trees and stately arcades of the pretentious building. This statue was erected by the town of Pesaro in 1864, some years before the death of the composer. Within the building one room is set apart as a museum; and among its many relics there, carefully protected in a glass case, are numerous medals of gold embellished with precious stones, gathered from England, Turkey, Greece, Venezuela and other countries; original manuscripts of song and music are also there; relics and works of Rossini when he was a jolly boy; his famous Mass dedicated to "Dear God," which goes on to say, "It is finished, the poor little Mass; is it Sacred Music, or Profane Music? You know I was made for Opera Bouffe; there is a little science here, a little art. Bless me and grant me Paradise. G. Rossini." There is also Rossini's song to "King Cod Liver Oil," which proclaims the virtues of all things eatable. The radish has a verse, likewise anchovy, pickles, butter, etc. Jolly songs in part written when he was a happy boy, to sing himself, in fresh soprano voice in the days when because of his beauty he was called the Little Adonis. The original will is in the museum, showing a legacy of three million lire for the foundation and upkeep of the Lyceum. At that time this was a most generous donation, three million lire being equivalent to \$600,000; today, due to depreciation, it represents approximately but \$130,000, a sum too small for upkeep and professors' salaries, and the Government appropriates sufficient funds to cover deficits. The course is free to Italians, and includes instruction in composition, counterpoint, harmony, piano, singing, organ, harp and wind instruments. Also, the history of art, science and drama, Italian and French literature. Despite all these offered advantages, the student body is not large, the annual graduating classes numbering from eight to fifteen. The director sadly showed me a tiny salon in which stood a magnificent golden harp, and, shaking his head, said: "Not one single student for the harp have we had in years."

The numerous salons and concert halls are magnificent in their proportions, and a superb organ is the pride of



THE TEATRO ROSSINI AT PESARO.

More commodious than its dingy exterior suggests.

Pope long dead, and that she would take the seat on a stone parapet nearby and await our return. I thought I observed on the part of the gardener a negative gesture for her not to do this, and there was also something of a twinkle in his eye as he finally acquiesced in her determination. He then opened the gate, and we passed through, but no sooner had we done so than a perfect deluge of water fell at our heels. It was indeed a tricky place.

The way to the Theater lay ahead. It really should not be called an absolutely natural theater, though it is open-air, for it had been arranged by hands, and planted with care. A semi-circle of velvet grass-graded terraces leads to the smooth grass pit below. Behind, a tier of boxes, each box separated from its neighbor by clipped box hedges. The elevated stage, also green grass covered, has at its front center the ever present European prompt box, but here it was the round bush of a fir tree. The stage was the culminating triumph—broad, deep, and majestic, with its four wings, symmetrical on either side and composed of



THE VILLA CYPRILLA, OUTSIDE PESARO.

In the outdoor theater of this famous villa, built in 1200 A.D. by a Pope for his country residence, Rossini, at the height of his fame, came to conduct a gala performance of one of his operas.

## BIRMINGHAM HOLDS N. F. M. C. DIXIE DISTRICT CONTEST

Music Study Club Holds Election—Other Events

BIRMINGHAM, ALA., April 28.—The Dixie district contest in piano and voice was held here on April 15. Mrs. W. I. Grubb is chairman of the Dixie district for the National Federation of Music Clubs, and arranged the contest here, appointing judges from Atlanta, Ensley and Birmingham. The Dixie district includes the states of Kentucky, Tennessee, Alabama, Mississippi and Louisiana. The winner in piano was Sadec McAllister of Tupelo, Miss. She is a student at the Cincinnati Conservatory of Music, pupil of Dr. Karol Liszowski. She first won the state contest held at West Point, Miss., and now is eligible to take part in the national contest at Portland, Ore., in June, during the Biennial Convention of the National Federation. The winner in voice was Norma Hecht of Newport, Ky., who is also a student of the Cincinnati Conservatory of Music. She too will compete for the national prize at Portland.

## OFFICERS OF THE MUSIC STUDY CLUB

At the recent business meeting of the Music Study Club the following officers were elected to serve for the ensuing year: Emma McCarthy, president; Mrs. E. G. Chandler, first vice-president; Mrs. George Houston Davis, second vice-president; Mrs. Fred L. Hume, third vice-president; Mary Miller Coulbourn, corresponding secretary; Mrs. James M. Lehman, recording secretary; Mrs. A. J. Grefen-kamp, treasurer; Mrs. George A. Harris, librarian.

## NOTES

A recital of note was rendered at the Y. M. H. A. by Joseph Mann, in which he featured Jewish music. Mr.

Mann revealed a beautiful lyric tenor voice, sympathetic in quality and admirably suited to the style of music he sang. Doris Herman played his accompaniments.

Fred G. Wiegand has been appointed musical director for the municipal concerts to be given during the summer in the parks and on Sunday afternoons in the Municipal Auditorium.

Carl F. Herring appeared in concert before the Music Study Club at its final morning musicale of the season. He played brilliantly.

Lowela Hanlin, Mrs. E. T. Rice and Mrs. C. W. Phillips have all presented pupils in recitals.

Paul de Launay, director of music at Howard College, is presenting a series of finale recitals from the music department of the college in piano and voice. Olive de Launay is at the head of the college voice work. A. G.

## GRANVILLE ENJOYS TWENTIETH ANNUAL MUSIC FESTIVAL

Squires, Kaufman-Brown, Kraft, Baer and Oothers Appear as Soloists—Cleveland Orchestra Praised—Beatitudes Given With Chorus of 150

GRANVILLE, OHIO.—The Granville Festival Association, in conjunction with the Granville Lecture Course Committee, presented the Twentieth Annual Spring Music Festival in Swasey Chapel, Denison University, April 27.

## CLEVELAND ORCHESTRA—MARJORIE SQUIRES

In the afternoon the Cleveland Orchestra, with Arthur Shepherd conducting, and Marjorie Squires, contralto, as soloist, gave a beautiful and varied program which was enjoyed by a capacity audience. Mr. Shepherd seems able to produce any effect he desires with his men and this was especially outstanding in the final number—Capriccio Espagnol, op. 34, by Rimsky-Korsakoff, with its many moods and unusual effects. Mr. Shepherd and his orchestra were most enthusiastically appreciated.

Marjorie Squires sang the aria, O don fatale, from Don Carlos, with such power, exquisite shading, beauty of tone and perfect diction that she at once established herself as an artist of rare attainment. It was a great disappointment that there was no encore prepared with the orchestra for her.

## BEATITUDES BY FESTIVAL CHORUS

At the evening concert, the Cesar Franck Beatitudes was sung by the Festival Chorus of about 150 voices, Karl Eschman, the director of the chorus, conducting. The principal solo parts were sung by Ann Kaufman-Brown, soprano; Marjorie Squires, contralto; Arthur Kraft, tenor; and Frederick Baer, baritone; the minor parts by Virginia Klopp, soprano; Daniel Wintermute, tenor; and Foster Miller, bass—three students who show great promise and who acquitted themselves creditably.

The severe beauty of Swasey Chapel helped to create an atmosphere of reverence which made it an ideal setting.



**MRS. JOHN DENNIS  
MEHAN**  
Voice Expert, Coach and  
Repertoire  
**SUMMER SESSION**  
Until August 1

Teacher of Mary Jordan, Marie Morrissey, Jane Neilson-Meiskey, Helen Porter-Sleeper, John Barnes Wells, Leroy Weil, Samuel Roberts and many others.

Invitations to May and June Musicales on Request.

70 Carnegie Hall, 154 West 57th St., New York

All appointments by Telephone: Circle 1472.

Studio Re-opens After Sept. 10, Season 1925-1926

## NEW YORK STRING QUARTET



## CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Building, New York

Brunswick Records

Packard Building, Phila.



"Musicianship and discriminating intelligence are evidenced in all his singing."—*Wisconsin News, Milwaukee.*

*Frederick Gunster.*  
TENOR

Forwarding address: c/o Musical Courier, 437 Fifth Ave., New York

© Underwood &amp; Underwood

## The Clebeland Institute of Music

ERNEST BLOCH, Director

## SUMMER SCHOOL OPENS JUNE 22

Six weeks of summer classes for teachers, advanced students and beginners in

PIANO VOICE STRINGS ORGAN  
PEDAGOGY THEORY COMPOSITION

Under regular faculty

## FIVE MASTER COURSES by ERNEST BLOCH

Other Master courses in interpretation and concert repertory in piano, violin and cello

SEND FOR SUMMER CATALOGUE

MRS. FRANKLYN B. SANDERS, Assistant Director

2827 Euclid Avenue, Cleveland, Ohio

*Clisaboth*

*Rethberg*

SOPRANO  
METROPOLITAN OPERA COMPANY  
Concert Management  
ARTHUR JUDSON  
New York  
Philadelphia

BRUNSWICK RECORDS

Mr. Eschman deserves unstinted praise for the results he attained. Only those who thoroughly understand the situation can fully appreciate what he accomplished.

The soloists were all most satisfying in their parts. Perhaps Mr. Baer thrilled most with his glorious voice, the part being so grateful and well suited to it and the fact that we were hearing him for the first time bearing extra weight. Mrs. Brown and Mr. Kraft are old friends—both having sung here before—and their voices are as beautiful as ever. In their duet in the third Beatitude they excelled, the only regret being that there was not more of it. Mr. Kraft's solo in the fourth Beatitude—Where'er We Stray—was perhaps his outstanding achievement, the accompaniment of the orchestra making a fine background for his powerful voice. Mrs. Squires made the most of the passages which fell to her lot.

The chorus, for the most part, followed the director closely and the general effect was such as to give the audience a good idea of how this work was to be interpreted. R. E. V.

## Klibansky Artists Successful

Sergei Klibansky arranged four successful recitals by singers from his studio—on March 23 and April 1 at the Wanamaker Auditorium; April 3 at the Greenridge Church, White Plains, N. Y., and April 7 at the Washington Heights "Y." The following singers participated in the programs: Louise Smith, Fauna Gressier, Gladys Bowen, Emilie Henning, Marentze Nielsen, Cyril Pitts, Edgar Cole, Louis Hann, Mabel Besthoff and Aline Hurrell.

Other singers from the Klibansky studio have also been filling important engagements. Lottice Howell, following a tour with the Hinshaw Opera Company, has been engaged to sing at the Capitol Theater, New York; May Schackelford was heard at a Morning Musicales at Birmingham, Ala., on March 19; Marentze Nielsen gave a successful costume recital of Scandinavian songs at the First Presbyterian Church in Elizabeth, N. J., and has received a number of re-engagements for her tour through Texas in June; Emilie Henning, who sang in Schenectady on April 9, has been re-engaged for the end of this month; Fanny Bloch has been engaged to sing in Hansel and Gretel with the St. Louis Opera Company in July; Louis Hann was re-engaged to sing at the Broadway Tabernacle in New York City on April 3; Alveda Lofgren sang at a special service at the Park Avenue Methodist Church, New York, on March 22, and on April 27 sang with the Columbia Chorus in New York City; Louise Morgan and Marion Wilkerson have been engaged to teach singing at Friends' Academy, Locust Valley, L. I.; Aline Hurrell broadcasted from WJZ on March 25, and from WEAJ on April 17. Alveda Lofgren was recently the substitute soprano at the Central Presbyterian Church, Summit, N. J.; April 27 she was soloist for the Choral Club at the Plaza Hotel, New York City, and sang at the Park Avenue Methodist Church May 5 and at White Plains, N. Y., on May 7.

Emilie Henning gave a successful concert on April 9 at Schenectady, N. Y., when the daily press spoke very highly of her beautiful voice and artistic interpretations; she will continue her studies with Mr. Klibansky at the Chicago Musical College this summer.

Gladys Bowen has returned to Des Moines, Iowa, where she has opened a vocal studio. James Posey gave a program of songs at Indianola, Miss., recently, and was soloist at the Knights Templar Easter services at Jackson, Miss. Marjorie Gillam, coloratura soprano, made a splendid impression in a recital given by her at Ottumwa, Iowa; Miss Gillam is director of music in Ottumwa High School, and choir director at the First M. E. Church. Louise Smith, contralto, and Marentze Nielsen, soprano, gave Il Trovatore in operalogue form on April 15 for the Brooklyn Business and Professional Women's Club; they have been re-engaged for another operalogue this month.

## Crooks Sings in New Rochelle

New Rochelle, N. Y., heard Richard Crooks in recital on May 1.



## Doris Voester Highly Endorsed

Doris Voester, pianist, first studied in Birmingham, England, where she was awarded a scholarship by Granville Bantock at the Institute of Music for her unusual musical ability. Following her work there, and after passing a number of examinations, Miss Voester was advised to continue her studies, so she went to Germany where she remained for four years. After only three months' preparation she was accepted for the artists' classes at the Stuttgart Conservatory, under Dorothea Sauer, daughter of the famous pianist.

Later she was heard as soloist and accompanist at many concerts in Germany and England, playing for six months in the latter country before coming to America in 1924. Her work has always been well received by the press. Since her arrival in New York she has been heard favorably in several concerts both in and near New York, and is at present coaching her programs with Edward E. Treuman.

The following recommendations are interesting to note: (Extract from a recommendation of Dorothea Sauer.) "Thanks to Miss Voester's natural musical talent and untiring energy, and love for her art, she has made most excellent progress in a very short time, which allows us to hope for a very brilliant future for her. I do not like to part with her and my best wishes for her success will always accompany her." (Extract from recommendation of Her-



DORIS VOESTER.

mann Heller.) "A very talented pupil. I can heartily recommend her!"

Miss Voester studied first with Prof. Karl Moskes, after his death with Prof. Hans von Besse, later with Mme. Sauer; harmony and counterpoint as a private pupil of Hermann Kelber (pupil of Max Reger), organist, and composer, who recently toured America.

## Tollefsen Piano Pupils Play

An interesting program was recently presented by the advanced piano pupils of Augusta Tollefsen, assisted by four girl violinists and Bernhard Kundsens, pupils of Carl H. Tollefsen, at the Apollo Studios, Brooklyn.

The violin quartet—Laura Schneider, Maren Aalbye, Elva Pohlmeier and Anne Seaman—opened the program, and also played Schubert's Marche Militaire for the closing number, Mr. Tollefsen furnishing the accompaniments. It is a happy combination, having pupils of one artist assist those of another artist, thus arousing deeper interest. Hugh Higgins played a Chopin nocturne and waltz and also Godard's Cavalier Fantastique, and Bella Risikoff gave Chopin's Mazurka, Bizet's Minuet and Agyhazy's Hunting Humoresque; the performances of both pupils were greatly to the credit of their teacher. Young Kundsens, violinist, offered Albert Stoesel's sonata, which he presented when he won in the recent Young Artists' Contest held in the Wanamaker Auditorium. He played with precision, technique and great expression. Mr. Tollefsen may well feel proud of this young man, who has appeared at the Tollefsen pupils' concerts since he wore knickerbockers. Later on he played Mendelssohn's concerto artistically.

Clara Markowitz contributed Liszt's Godoliera, Reinhold's Impromptu and MacDowell's Witches' Dance with fine sense of interpretation and technical feeling. Ogden Dingwall may be styled a poet of the piano in his interpretation of Grieg's Nocturne, March of the Dwarfs and Rachmaninoff's Humoresque. Lillie Moore played artistically Chopin's third ballade, op. 47, Daquin's Le Coucou and Moszkowski's Caprice Espagnol. Isabel Gould Mozart gave Palmgren's The Sea, and a Spinning Song, with fine feeling and good technique, and Edith Pomeranz offered Chopin's nocturne and Liszt's Hungarian Rhapsody No. 2. These girls have often been heard on these programs, and their development is to the credit of Mme. Tollefsen.

## Quartet of Robert Gayler Pupils Heard

A concert was given in the Astor Gallery of the Waldorf-Astoria on March 30, by the Ivy Male Quartet, members of which are pupils of Robert Gayler, New York vocal coach; they were assisted by Vera Curtis, soprano, and Ray D. Close at the piano. The quartet—comprised of J. Gwilym Anwyl, tenor soloist of Christ Church, Greenwich, Conn.; Jerome S. Merritt, tenor, and Burt Squire, baritone, both soloists of the New Rochelle, N. Y., Methodist Episcopal Church; and Dr. Irving A. Marsland, basso, soloist and director of the Mamaroneck, N. Y., First Methodist Church—was heard in well chosen numbers. Each quartet member also scored individually in his rendition of an opera aria.

Miss Curtis won much applause in her singing of Madalena's aria from Andrea Chenier, and in a group of songs.

## Gehrken Directs Choir and Conducts Orchestra

Easter Sunday at St. Paul's Church, Rochester, N. Y., was notable for the excellence of the music performed under organist-choirmaster Warren Gehrken, when works

by Handel, Palestrina, Sullivan, Vincent and four of his own compositions were performed by the surplined choir of sixty singers. A fortnight before that, Mr. Gehrken conducted the Unfinished Symphony (Schubert) at the recital of the Conductors' Class under Albert Coates; eleven young Americans took baton in hand, directing works by standard composers.

## OHIO S. M. T. A. AND F. M. C. CONVENE IN COLUMBUS

COLUMBUS, OHIO.—This city became a music center of importance from April 20 to April 24 when leading musicians, club women, teachers and music lovers came from all parts of Ohio for the Ohio Federation of Music Clubs and the Ohio State Music Teachers' Association. Of unusual interest was Mrs. Vic Donahey's reception at the Governor's Mansion, the afternoon of April 2. Receiving with Mrs. Donahey were Mrs. Edgar Stillman Kelley, president of the Ohio Federation of Music Clubs, Oxford; Dr. Otto Mees, president, Ohio Music Teachers' Association, Columbus; Mrs. Frank A. Seiberling, Akron; Mrs. H. E. Talbot, Dayton; Mrs. Edward A. Deeds, Dayton; Mrs. Andrew Timberman, Columbus; Mrs. John Sutphen Jones, Granville, and Ella May Smith, Columbus. American music, composed and performed by American musicians was emphasized during the meeting.

Music teachers particularly enjoyed the address, Art of Teaching Voice, which was delivered by Herbert Witherpoon, musician and teacher of New York City. Develop-

ment of Stringed Instruments was dealt with by Maurice Kessler, Oberlin College, Oberlin, Ohio.

During the evening of the third day of the Convention Clarence Dickinson, New York City, gave an organ recital. In the morning of the same day Marguerite Melville Liszniewska, Polish pianist and faculty member of the Cincinnati Conservatory of Music, conducted a master-class in piano.

April 22 was contest day for young artists in voice, violin and piano. There was a music memory contest in which children of school age from all parts of the state competed for prizes and in the evening the Intercollegiate Glee Club Contest took place.

John Sutphen Jones, Columbus and Granville, headed the Citizens' Reception Committee. Serving on this committee with Mr. Jones were: S. P. Bush, Rev. E. F. Chauncey, Joseph H. Frantz, F. W. Freeman, Judge Benson Hough, F. R. Huntington, B. Gwynne Huntington, Robert H. Jeffrey, Claude Meeker, F. A. Miller, Rev. Dr. S. S. Palmer, Robert Schryver, Dr. W. O. Thompson and Dr. Andrew Timberman.

## Albert Berne Pupils in Recital

Pupils from the vocal classes of Albert Berne appeared in recital at the Cincinnati Conservatory of Music on April 29. Those presenting the program were Elizabeth Dumont, Isabel Yealy, Mary Carolyn MacDowell, Eleanor Stone, Kathryn Gans, Maurice Lucas, Elizabeth de Golier, Grace Ellen Hopkins and Velone Ackers. Mrs. Thonie Prewett Williams was the accompanist.

# FRANKLIN RIKER

## DRAMATIC TENOR

### WINS NEW LAURELS



## PHILADELPHIA Recital, April 23, 1925

By STANLEY MUSHCHAMP

An audience that occupied every seat in the Foyer of the Academy of Music greeted Franklin Riker, tenor, at the song recital which he gave last evening.

A programme comprising varied types of song and many schools of composition, reflected Mr. Riker's interest in the art of singing. His singing leans heavily on the intellectual side of the art, consequently there was always prevalent clear enunciation, and a nice appreciation of the texts of the several songs which were sung in four languages.

A clear melodic line was evident in Donaudy's "Vaghisima Semblanza," Nicholas Dauty's "When Moonlight Falls," built upon the much talked-of whole-tone scale, and Debussy's "Aquarelle," were surrounded with the atmosphere necessary, and there was good use made of the messa voce in "Le Coeur de Ma Mie," by Dukas. The most endurable singing of the evening was found in the group which included Strauss' "Nachtgesang," Grieg's "Mit Elner Primula Veris," "Sonntag" of Brahms, and Schumann's wonderful "Widmung."

PHILADELPHIA INQUIRER, April 24, 1925.

A program of delightful songs charmed the large audience and created continuous demand for encores. An excellent voice, good in quality with natural resonance.—RECORD.

Songs of love and Springtime predominated at the song recital of Franklin Riker, dramatic tenor, last night. In their delivery Mr. Riker displayed sound musicianship and responsiveness to nuance. His full voice has clang and fire and his breath control, in spinning out his tones, was remarkable.—BULLETIN.

### BUFFALO Notices After Appearance Before the Chromatic Club, November 15, 1924

Mr. Riker's art has deepened and broadened and he sings with a fine intelligence and regard for artistic phrasing and the proper delivery of song. He has a persuasive stage presence, and was greeted with enthusiasm, receiving the flattering tribute of having to sing three encores after his final number. In songs in French, German and English Mr. Riker brilliantly revealed his breadth and cultivation. His robust tenor voice and dramatic equipment lend themselves with facility to numbers like Rimland's, by Toselli; Aquarelle by Debussy; the lyric charm of "Sometimes a Bird Will Sing," by Breville-Smith; "Love Went A-Hiding," by Frank Bridge, and other numbers.—BUFFALO COCHER, November 16, 1924.

Mr. Riker is a well-known New York tenor. He presented a varied list of songs by Toselli, Debussy, Hugo Wolff, Breville-Smith, Herbert Hughes and Frank Bridge. Mr. Riker's singing is that of the mature artist. The middle and lower portions of the voice disclose warm, sympathetic quality, and the singer controls a beautiful messa voce. He

seemed equally at home in the different styles of song which made up his list, and his diction was at all times admirable. The singer so pleased his listeners that he was obliged to add three numbers to his generous program, in response to enthusiastic applause.—BUFFALO EVENING NEWS, November 17, 1924.

Mr. Riker gave a group of interesting songs. . . . He has a sympathetic voice and diction which is excellent. . . . He interpreted with versatility and a colorful style and he pleased his audience so thoroughly that he was recalled for a triple encore.—BUFFALO EXPRESS.

Mr. Riker sang in Italian, French, German and English, his diction in all being particularly pleasing. His voice is of wide range, unusually sympathetic and colorful. His masterly interpretations won immediate recognition and appreciation.—BUFFALO TRUTH.

## Gleanings from Notices of NEW YORK Recitals

... tones warm and colorful ... keen appreciation of various styles and nationalities ... gave pleasure and compelled attention ... natural charm ... good taste and delicacy of expression ... —NEW YORK TRIBUNE.

... It did not matter whether he sang music in the difficult classic style or songs depending for effect upon the expression of feeling or fine sentiment, he was always successful in imparting a proper style. He has a delightful legato.—SUN.

... Voice warm in quality and especially full in the middle and lower tones. His messa voce is exceptional.—WORLD.

His voice has quality, he sings with taste and he enunciates well.—EVE. WORLD.

... serious and intelligent artist ... mellow tenor voice ... genial manner ... —EVE. MAIL.

... sang with persuasive charm ... brought musicianliness and sympathy to each number ... displayed a fine command of bel canto.—AMERICAN.

His voice is warm and his singing intelligent, his interpretations denoting innate and unvarying good taste ... diction exceptional ... —STAATS ZEITUNG.

... an artist of high type ... his pianissimo is marvelous ... —BROOKLYN EAGLE.

## Available for Concerts, Oratorios, Recitals

For terms and dates address Secretary of  
FRANKLIN RIKER, 50 West 67th Street New York, N. Y.  
Vocal Studio—Open Until July 15th

## PHILADELPHIA ORCHESTRA GIVES THIRD ALL-WAGNER CONCERT

Following Week's Program Also Most Enjoyable—Children's Concert a Credit to Stokowski—Sevitzky Lauded

PHILADELPHIA, PA., April 28.—The third Wagner program of the season was presented by Leopold Stokowski and the Philadelphia Orchestra, April 17 and 18. As usual, when a Wagner program is announced, the house was filled with an enthusiastic audience. Contrary to the usual Wagnerian orchestral programs, there were no selections from The Ring. The opening number was a march, with the hymn Ein feste Burg as the theme. Next came Eine Faust overture, so interesting in the similarity of some of the themes to other familiar Wagner motifs. The overture and Venusberg music from Tannhäuser were exceptionally well played, the ensemble being excellent. The last part of the program consisted of the Vorspiel to Die Meistersinger; the prelude to Act III of the same opera, and Vorspiel and Liebestod from Tristan und Isolde. These were, of course, more familiar and were superbly played, arousing genuine enthusiasm in the audience.

### CHILDREN'S CONCERTS

The fourth and last pair of children's concerts were given by the orchestra, April 22 and 23, with Leopold Stokowski at his best. The delightful way in which this dignified conductor enters into these concerts is a marvel. His explanatory talks to the youngsters are highly educational as well as intensely interesting.

The program consisted of the Stravinsky arrangement of the Volga Boatman song; a scherzo capriccioso for three flutes and alto flute by La Monaca, played by W. M. Kincaid, Joseph La Monaca, John A. Fischer and Hans Schlegel; the second movement from Schubert's Unfinished Symphony in B minor, and the Blue Danube Valse by Strauss. In addition to these orchestral numbers, Dr. Stokowski called upon everybody to sing Dixie. As the first attempt was not very satisfactory, he suggested that at the end of the next try they show him how loud they could shout. The demonstration was eminently satisfactory from point of volume.

### SEVITZKY RECITAL

Fabian Sevitzky, double-bass virtuoso, gave his second recital in Philadelphia at the Settlement Music School on April 21. The program was pleasing throughout. The opening number was a sonata by J. E. Gaillard. The beauty of tone produced from this large instrument was a revelation. Marie Dormont, soprano, was charmingly heard in Von Ewiges Liebe, by Brahms. Mr. Sevitzky then played, beautifully, the concerto in A minor by Handel. An unusual feature of the concert was an interesting sonata for violin and bass by Corelli, played by Boris Koutzen and Mr. Sevitzky. Mr. Koutzen was heard alone in a suite, Viel Larm um Nichts, by Korngold. The four parts were delightful and the fine interpretation of Mr. Koutzen was further enhanced by the beautiful accompaniments of Mrs. Koutzen. Mr. Sevitzky closed the program with four numbers, the first three of which were his arrangements—Melodie by Gluck, Minuet in A by Beethoven, Liebestraum, by Liszt (this was cleverly arranged and created a real furor of applause), and the Andante et Polonaise by Simandl. Mr. Sevitzky is indeed an artist, exhibiting exceptional delicacy of tone, perfection of phrasing, and facile technique in addition to his musical interpretations.

Dorothea Neebe Lange was the clever accompanist and contributed much to the success of the concert. The audience was thoroughly appreciative.

### PHILADELPHIA ORCHESTRA

At the concerts of April 24 and 25, Dr. Stokowski and the Philadelphia Orchestra presented one of the most enjoyable programs heard here this season. The suite from L'Arlesienne, No. 2, by Bizet, was the opening number and met with marked approval. Its Spanish rhythms and melodies were entrancing and the orchestra brought out all the finest points. The second number, L'Après midi d'un Faune, by Debussy, was marvelously well done, much of the honor going to W. M. Kincaid, who so beautifully played the solo flute part. Dr. Stokowski's reading of this number is always excellent. The climax of the program was reached, however, in the Tchaikovsky Pathétique Symphony, read and performed in a masterly way. This symphony, while always popular, seemed to be even greater and more beautiful than ever. It was played without the pauses for applause between the movements. M. M. C.

### La Forge-Berumen Noonday Musicale

At the Friday noonday musicale given at Aeolian Hall, April 24, under the direction of Frank La Forge and Ernesto Berumen, a pleasing program was rendered by Lillian Hunsicker, soprano; Henrietta Franchimont, contralto; Valeriano Gil, tenor, and Mary Frances Wood, Alice Vaiden Williams, Esther Dickie and Florence Barbour, pianists. Valeriano Gil, popular young tenor of the La Forge-Berumen studios, sang arias from Manon and Fedora with excellent operatic style. Miss Hunsicker interpreted artistically songs by Pierné, Koechlin, Loewe and Marx. A group of Brahms was expressively contributed by Miss Franchimont. Mary Frances Wood exhibited a facile and efficient technique and a sympathetic touch in piano solos by Cyril

Scott and Strauss-Schulz-Eyler. The concluding number was a duet from Lucia, admirably sung by Miss Hunsicker and Mr. Gil. Miss Williams, Miss Barbour and Miss Dickie played skillful accompaniments. The audience, as usual, evidenced keen delight in the entire program.

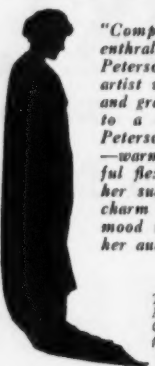
The semi-monthly program was given by the La Forge-Berumen artists at Aeolian Hall in Fordham, April 17. Those who appeared were Henrietta Franchimont, contralto; Marion Ledos, soprano, and Esther Dickie, pianist. The usual good-sized audience was present and heartily applauded the fine work of the artists.

On April 18, Frank La Forge accompanied Lawrence Tibbett, baritone, at a private recital at the home of William Sullivan on Park avenue, New York.

### Cleveland Institute Notes

CLEVELAND, OHIO, April 22.—Optimistic as the Cleveland Institute of Music has occasion to be over the response to its summer session during which the majority of regular faculty artists will teach, it has been more than elated by the widespread interest created. As was to be expected, applications from Ohio are most numerous. Quite flattering are the many inquiries from New York City, where the fame of Ernest Bloch has reached robust proportions. New York hearings of Bloch compositions are almost as numerous now as his European ones have long been. From some fourteen States reservations have been pouring in, from Kansas, North Carolina, Pennsylvania, Wisconsin, Missouri, California, Illinois, Alabama, Georgia, Michigan and Iowa. Besides which Winnipeg has been heard from and also Ontario and the District of Columbia.

That the master courses of Ernest Bloch should be a great drawing card with California was also to be expected.



"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."

The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES

Aeolian Hall, New York

Mason & Hamlin Piano Used Aeolian-Vocalion Records

It was in San Francisco that Bloch's popularity became so insistent that pressure was exerted to make him a permanent resident. It is this master course and his ideas on pedagogy which have in part brought the enthusiastic endorsement of such prominent musicians as Artur Bodanzky, Pierce Montoux, Ossip Gabrilowitsch, Alfred Herz, W. H. Rothwell, Frederick Stock, Willem Mengelberg and Harold Bauer.

Anita Frank, the Institute's child specialist, will demonstrate her applications of Bloch's ideas in the teaching of five to ten year old musicians. Hers is the primary department of the school, which has received national attention for its modern educational methods.

In addition to the really unusual educational opportunities inherent in a summer term, for which the winter time faculty has been retained, Cleveland is itself an ideal place for summer study. It happily combines all the cultural advantages of a large city with the vacation attractions of a lake resort. Special summer concerts by foremost artists have been arranged. M.

### Leschetizky and Paderewski MSS. for Sale

During the past month, Florence Trumbull, of 6557 Kimbark avenue, Chicago, Ill., has received some original Leschetizky and Paderewski manuscripts from Frau Mitzi Leschetizky, widow of Leschetizky's only son. Miss Trumbull is requested by Frau Leschetizky to sell these for the benefit of her thirteen-year-old daughter, Elsa, Leschetizky's only grandchild. Among the compositions are: Concert Symphonie by Leschetizky, Burlesque and Cracovienne Fantastique by Paderewski.

### Sundelius to Sing at Keene, N. H.

Marie Sundelius will be heard in Keene, N. H., on May 22 in concert, the contract having just been closed by her managers, Haensel & Jones.

Miss Sundelius will give a recital in Brooklyn on May 21. The popular soprano appeared there previously this season on March 28.

### National Music League Announces Plans

The National Music League, at an organization meeting held in the Fellowship Room of the Park Avenue Baptist Church, April 28, outlined the wide scope of its activities. Its work and plans were viewed from many angles in three minute speeches. Edward Johnson, tenor of the Metropolitan Opera Company, spoke for the artists; Mrs. Harold V. Milligan, chairman of music of the New York State Federation of Women's Clubs, for the clubs; Charles E. Gilpin, on behalf of Arthur Judson, for the managers; Florence MacMillan, president of the Parnassus Club, on the housing problem; Christabel Hamilton, of the Studio Club, for the students; Rubin Goldmark, composer and teacher, for the teachers; John Powell, composer-pianist, for the composers; Mrs. John Henry Hammond, president of the Three Arts Club, for the patronesses. Salvatore de Stefano had a delightful musical message, giving expression in several admirably played harp solos. Mrs. Gilbert Montagne presided as chairman.

Mr. Johnson referred to the difficult problem young artists have in getting their goods on an overcrowded market, and praised the League's effort to organize. He emphasized the value of the League in encouraging those who have the talent and other requisites to go farther, and of giving unprejudiced and frank advice, kindly urging those who have not such material to return home. Mrs. Milligan reminded those present that the National Women's Clubs Federation is one of the most potential forces in the country today, and stressed cooperation. She also emphasized the necessity of high standards and of the proper redistribution throughout the country of the musical talent which now congests New York, adding that this is not New York's problem, but a national one.

Mr. Gilpin, reading a letter from Mr. Judson and complementing it by a few of his own remarks, mentioned the suspicion which sometimes exists among artists, managers and local music patrons, the effort wasted in not knowing others' points of view and understanding other conditions, and the value of the League as a clearing house of ideas and opinions, and the necessity of cooperation. Miss MacMillan stated that many parents prohibit children of talent coming to New York because of the housing problem. She said it was as important for the aspiring young artists to be housed spiritually as physically, and told of the broadening influence of bringing students of the various arts together, and having an interchange of ideas. Although many of them never reach fame here, they carry art and culture to the smaller places throughout the country, which is an important objective. Miss Hamilton reviewed the problem faced by one just out of the studio, and said the League can help bridge the gap between the studio and a New York debut.

Mr. Goldmark asserted that a teacher's work is accomplished when he has prepared the pupil thoroughly from the artistic side. No good teacher should be expected to have additional time for marketing the wares. Other machinery is required for this and the League can fill this valuable need. Mr. Goldmark also referred to the enormous increase in musical interest here in recent decades, and the fabulous sums paid for music. He said America is finding herself musically, but many new problems are presented, one of which is the impatience of the American student, the eagerness for early publicity and the anxiety to make money. He warned, too, against the coddling of mediocrities on the part of well meaning but ill advised organizations.

John Powell, answering these last remarks, said that, though he was opposed to any sort of chauvinism, he favored American mediocrities as against foreign mediocrities. But he referred to the value of the League in establishing a high standard and weeding out the poor material. He told of the difficulties of the American composers to get a fair hearing of their works. It is understood that the State Symphony is to cooperate with the League next season in a series of experimental rehearsals of American works. Mrs. John Henry Hammond remarked that the League would be a valuable clearing house for musicians of the highest type.

A general discussion was held after these speakers had finished, one of the important things urged being the remuneration of young artists. It was requested that the hitherto prevailing custom in many organizations of asking young musicians to accept engagements without pay, be done away with except in actual charity cases. This would also help to raise the standard, for people are not willing to pay for something poor.

A number of people prominent musically and socially were present at the meeting.

### Saar Wins Rubinstein Prize

WASHINGTON, D. C., April 27.—The Rubinstein Club of Washington announces that Louis Victor Saar, of the Chicago Musical College, has been awarded the \$100 prize for the best original composition written for female voices. Through announcements made in the MUSICAL COURIER, many numbers were submitted, but by unanimous choice the award was made to Mr. Saar. Sing Ho to Spring is the title of the work, which is written for a four part chorus. The words are by Clayton C. Quast. Charles M. Boyd, Pittsburgh Institute of Music; John Powell, composer-pianist; and Rev. Abel L. Gabert, director of Ecclesiastical Music at the Catholic University, were the judges. A similar contest is contemplated for the coming year, announcement of which will be made at a later date. T. F. G.

# JOSEPH SZIGETI

VIOLINIST

FIRST AMERICAN TOUR  
1925-26 NOW BOOKING

Concert Management Arthur Judson

Fisk Bldg. - New York  
Packard Building - Phila., Pa.



Master Pianist  
MASON & HAMLIN PIANO

MANAGEMENT  
METROPOLITAN MUSICAL BUREAU  
AEOLIAN HALL, NEW YORK

# Harold Bauer



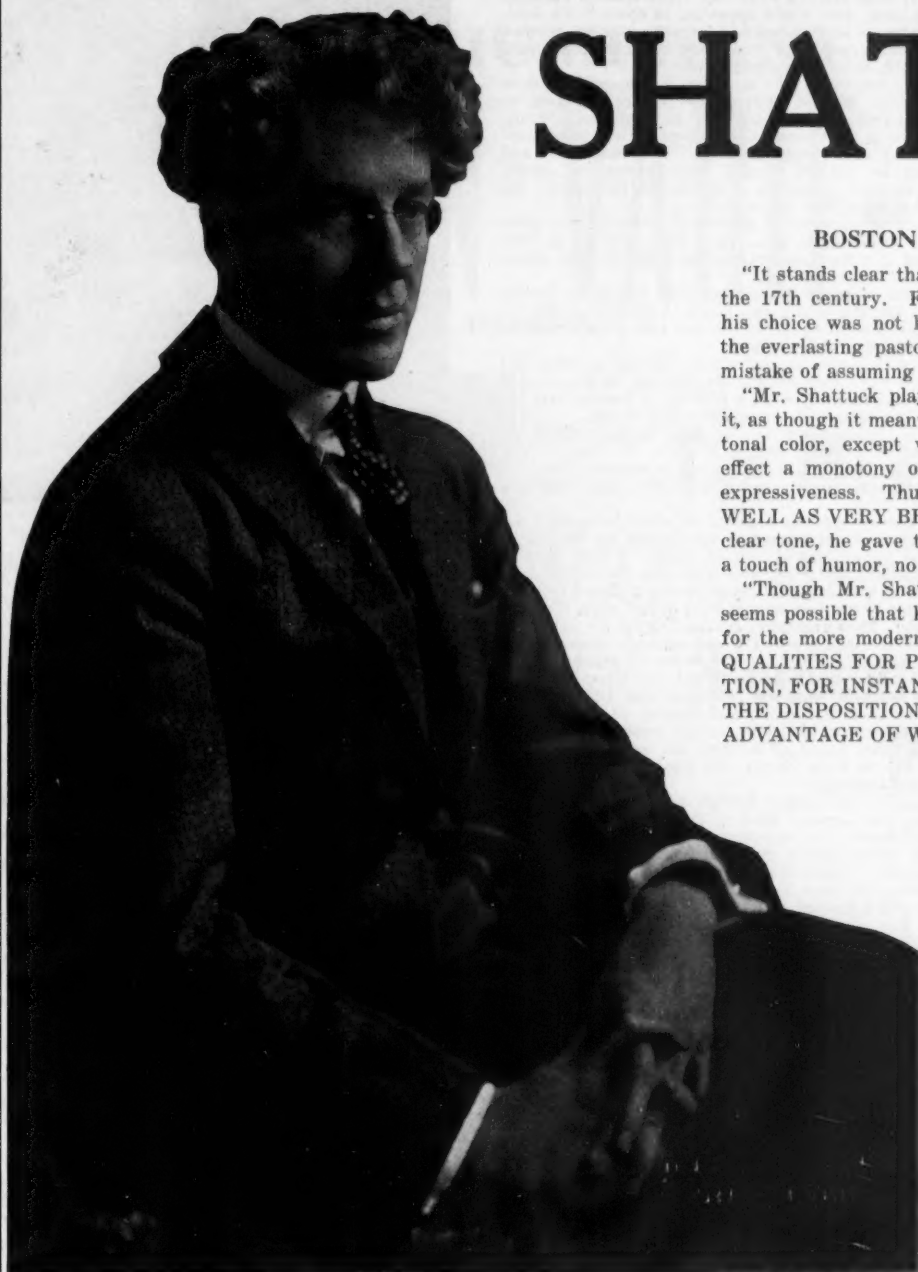


Photo by Julian H. Stein

# SHATTUCK

BOSTON RECITAL, Jordan Hall, April 11, 1925

"It stands clear that Mr. Shattuck is in genuine sympathy with music of the 17th century. For when he wanted to play of it liberally yesterday, his choice was not limited to the pieces by Bach we hear every day, to the everlasting pastorale and sonata of Scarlatti. Nor did he make the mistake of assuming that all music is good if it is only old enough.

"Mr. Shattuck played it delightfully. He played it as though he loved it, as though it meant much to him, which is to say he played it with varied tonal color, except where, as in the Lully courante, he wanted for its effect a monotony of tint, and also, whenever he could, with emotional expressiveness. Thus HE MADE THE BACH PRELUDE MOVING AS WELL AS VERY BEAUTIFUL. By his rhythm and his momentarily cool, clear tone, he gave the Harlequin of Couperin a curious fascination, even a touch of humor, no less.

"Though Mr. Shattuck showed himself no mean hand with Chopin, it seems possible that he feels a warmer sympathy for the ancients and also for the more modern music. CERTAINLY HE POSSESSES UNUSUAL QUALITIES FOR PLAYING DEBUSSY'S MUSIC,—POETIC IMAGINATION, FOR INSTANCE, RARE BEAUTY OF TONE, AND ABOVE ALL, THE DISPOSITION, WHICH MANY PIANISTS LACK, TO TAKE FULL ADVANTAGE OF WHAT MELODY AND MOVEMENT IT HOLDS. The impressionistic suggestion of moonlight did not suffer yesterday because it was not mushily set forth."—*Boston Herald*.

"WITH CHOPIN AS WITH THE ANCIENTS, MR. SHATTUCK WAS VIRTUOSO, WAS POETIZING MUSICIAN. Thus the Study came forth in well-nigh perfect Nocturne mood, its essential character. Crystal clear was the accompaniment of the Prelude, firm its rhythms. In the Ballads, Mr. Shattuck told his story earnestly, beautifully, interestingly. In Rachmaninoff and Debussy, MR. SHATTUCK WAS POET, DREAMER, GRAVELY IMPRESSIVE MUSICIAN."—*Boston Transcript*.

"The pianist gave Chopin's F Minor Ballade a fiery, passionate interpretation . . . To the orchestral Prelude in B Minor of Rachmaninoff, Mr. Shattuck gave an epic reading. . . . In everything he displays a clear, incisive tone of real beauty and a smooth legato. Then, too, he gives to all he plays a very personal quality. Best of all, he knows how to subordinate the part to the whole, the ornament to the essential."—*Christian Science Monitor*.

**WITH ORCHESTRA**  
New York Philharmonic, Aeolian Hall,  
January 4, 1925

"The Palmgren Concerto was played by Mr. Shattuck with excellent musicianship, with modesty and scrupulous respect for the composer's intentions, and particularly in the final pages, with abounding virtuosity. THE PERFORMANCE WOULD HAVE EXCITED THE AUDIENCE IN ITSELF."—*New York Times*.

St. Louis Symphony, Louisville, March 17

"Arthur Shattuck, a pianist of marked poise and ability, CREATED A FURORE by his brilliant playing of the Saint-Saëns Concerto. The first two movements were given with admirable crispness and taste, while the last in which he

achieved a magnificent climax was an exhibition of masterly pianism; but not even eight recalls could persuade Mr. Shattuck that his audience wished to hear and see him again."—*Louisville Herald*.

Chicago Symphony, Chicago, March 13-14.  
(Bach Triple Concerto, with Maier and Pattison)

"When Arthur Shattuck collaborates with these ensemble players extraordinary, the results gain in interest. In the whole world of tone there is no lovelier melody than the principal theme in the slow movement. Nor in all the art is there another instance of rhythmical movement that is so insistent yet so subtly

Detroit Symphony, Pittsburgh, March 27-28

"Messrs. Shattuck, Maier and Pattison halted the concert with their stirring reading of the Bach C Major concerto for three pianos and string orchestras. IT WAS SIMPLY A STUNNING PERFORMANCE."—*Pittsburgh Post*.

varied as that of the livelier divisions of the work. THE PERFORMANCE WAS A MASTERPIECE OF ENSEMBLE. UNANIMITY OF INTENTION IN TONE VALUES, IN INFLECTION, IN TEMPO VARIATIONS, SET A STANDARD BOTH TECHNICAL AND MUSICAL."—*Herald-Examiner*.

STEINWAY PIANO

Management MARGARET RICE

Fisk Bldg., New York

DUO-ART RECORDS

414 Milwaukee St., Milwaukee

Bookings May Be Made Through

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Bldg., Philadelphia

# Wolfsohn Musical Bureau Inc.

## Shows The Way

Courses for 1925-1926

In Boston, New York, Chicago, Philadelphia,  
Washington, Akron, Los Angeles, San  
Francisco, Portland, etc.

### WHY NOT HAVE A COURSE IN YOUR CITY?

Artists Now Booking for 1925-1926

<b>Soprano:</b>	<b>Contralto:</b>
INEZ BARBOUR	MERLE ALCOCK
LUCREZIA BORI	LOUISE HOMER
BERTHA FARNER	MARGARET MATZEN.
MABEL GARRISON	AUER
EVA GAUTHIER	KATHRYN MEISLE
MARIA IVOGUN	MARION TELVA
MARIA KURENKO	<b>Baritone:</b>
HULDA LASHANSKA	VINCENTE BALLESTER
MARY LEWIS	REINALD WERREN.
JOAN RUTH	RATH
MILDRED SEEDA	CLARENCE WHITEHILL
LOUISE HOMER STIRES	<b>Pianists:</b>
<b>Tenors:</b>	ALEXANDER BRAIL-
MARIO CHAMLEE	OWSKY
CHARLES HACKETT	DAI BUELL
EDWARD JOHNSON	JOSEF HOPMANN
ALLEN McQUHAE	BENNO MOISEWITSCH
<b>Violinists:</b>	NIKOLAI ORLOFF
CECILIA HANSEN	MORIZ ROSENTHAL
ALBERT SPALDING	JOHN POWELL
TOSCHA SEIDEL	OLGA SAMAROFF
EDUARD ZATHURECKY	HAROLD SAMUEL
<b>Cello:</b>	<b>Harpist:</b>
FELIX SALMOND	SALVATORE DE STE-
	FANO

Special Attractions:

THAMAR KARSAVINA and ADOLPH  
BOLM with Bolm's Ballet Intime

THE LONDON STRING QUARTET

"S" Trio { FELIX SALMOND  
TOSCHA SEIDEL  
HAROLD SAMUEL

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.

Fisk Building

250 West 57th Street - New York

### "Opera No Longer a Foreign Institution in America," Declares Charles Hackett

"Opera is no longer a foreign institution in the United States and must no longer be one," says Charles Hackett, American tenor, who is now appearing in opera in the leading opera houses of Europe and who will return to America in the fall for appearances during the Chicago Civic Opera season and on an extensive concert tour.

"The few Americans who have won their spurs have done it handsomely, and the American people are beginning to realize that opera is for every one," he continued. "Look, for example, at the Chicago Civic Opera! Here is an institution whose name explains itself. It is maintained and guaranteed by 500 big-minded, future-seeing individuals. There is no other institution of its kind in the world. Let us see what it has done for America."

"In the first place, it has guaranteed opera for five years for many hundreds of thousands who cannot go to New York, and it gives them performances by the best artists attainable."

"It boasts of many American artists singing in leading parts. It has this winter two young Americans in the orchestra pit conducting performances with great credit to themselves and to their country."

"It lured thousands of students to Chicago to study and be in closer touch with operatic art. It aims, further, to give any American opera of merit a hearing. I hope to have the honor of singing in such a production next season."

"It is a curious thing, but we hear so much about the uselessness of trying to sing in English. We hear of how terrible it is; how hard it is to adapt to singing. But only from those who cannot even speak English, much less sing it."

"I have heard opera in English. In many instances it did sound ridiculous, not because of the English but because of the stupid translations of foreign opera. I have sung in many languages, and I say now that, with the exception of Italian, there is no language easier to sing in than English."

"Do some of our best concert stars offend when they sing in English? Most arguments against English are out of the mouths of foreigners, and I would willingly wager that if at the end of this year's musical season all artists, both at the Metropolitan in New York and the Civic Opera in Chicago, were told that the following year all their parts were to be sung in English, and English of the standard heard on the concert platforms, or they must resign, the following fall they would all be there and we would have the surprise of our lives. Every one would be ready to sing well in our language."

"Personally I am against foreign operas in English using the present translations. Most of them are abominable, forgetting all poetry, life, movement and color, principally concerned in telling what is going on before the audience."

"I learned to sing in English. I always sang, my mother says. Why, she says, I sang even as a baby, rather than squaled, and I insisted that I be sung to. As a little child I sang, and I was the alto soloist in the boys' choir. Strangely enough my voice never changed as boys' voices do, but slowly developed from alto into tenor, and in high school I was tenor soloist in the glee club."

"Then I read Marion Crawford's novel, The Roman Singer, and that finished me for anything else. I speak of these things to show how really easy success is. I could think of nothing except being an opera singer, and that is the story. Now my ambition is to see America in first place in something besides finance!"

### Kathryn Meisle a "Sensational" Artist

The word "sensation" is one which is much abused in musical parlance, but if ever an artist was privileged to use this word it is Kathryn Meisle, contralto of the Chicago Civic Opera Company. The rapid rise and success of this singer in her five years before the public has, without a doubt, made history for American talent, and serves to dis-



KATHRYN MEISLE.

credit the idea that native artists do not receive recognition in this country.

At the conclusion of Miss Meisle's third season she was engaged to sing leading contralto roles with the Chicago Civic Opera Company for the entire Chicago and Boston seasons of that organization, and the Victor Talking Machine Company likewise recognized her unusual ability by including her in their exclusive list of Victor artists. That Kathryn Meisle has been successful in opera is evidenced by her engagement this season and a reengagement for the coming one with the Chicago company. Her concert, oratorio, festival and symphony appearances have won for her the unanimous acclamation of the critics, many of whom have called her one of the great contraltos of the day. The Boston, Chicago, Philadelphia, Minneapolis, Cleveland and Detroit orchestras have honored Miss Meisle with solo appearances, and her many festival engagements included



TOSCHA SEIDEL

visited the Louvre art gallery during his recent concert tour to Paris. The Louvre was formerly a royal palace.

such prominent ones as the North Shore, Ann Arbor, Philadelphia, Newark, Greensboro, Cedar Rapids, Cedar Falls, Bowling Green and Westchester County.

Miss Meisle is appearing this month at the Newark, N. J., Festival, C. Mortimer Wiske, director; at White Plains, N. Y., at the Westchester County Festival, in concert and as soloist with the New York Symphony Orchestra, and she is to sing in La Gioconda on the closing night of the Ann Arbor Festival, which, by the way, will be Miss Meisle's third consecutive appearance there.

It is interesting to note that Kathryn Meisle was the first prize winner of the National Federation of Music Clubs of America when the first convention was held in Los Angeles in 1915. This national organization will hold its Biennial Convention in June at Portland, Ore., when Miss Meisle will give a recital, this time returning as one of America's leading operatic stars.

The coming season for this singer will surpass any of her former ones. She will open her season in September with guest appearances with the Los Angeles Opera Company. The large number of concerts already closed has made it necessary for her manager to limit her season with the Chicago Civic Opera Company. Walter Damrosch has engaged Miss Meisle for five appearances with his New York Symphony Orchestra for the coming season in New York, Brooklyn, Washington, Philadelphia and Baltimore.

In May, 1926, Miss Meisle will leave for her first European tour, and during her six months abroad she will appear in opera and concert, as well as prepare herself for her return to America in time to commence her opera season.

### Felix Salmond Wins Again

Felix Salmond always returns to New York with a pocketful of good notices. When he came back to New York from Cincinnati he had a package bulging with splendid accounts of his playing with the Cincinnati Symphony Orchestra. But that was not the end to it. A few days later there appeared a piece of special correspondence in the Christian Science Monitor from Cincinnati, in which the music correspondent wrote: "Felix Salmond gave probably the finest performance of any soloist of the season in his playing of the Dvorak B. minor concerto for cello and orchestra. Technically and temperamentally Mr. Salmond is perfectly equipped to play this music, and play it he does as no other living cellist can. At the conclusion of his performance he was given a veritable ovation, with a scattering of full-throated 'bravos,' seldom to be met with by a visiting artist in these parts. Mr. Reiner and the orchestra provided a superb accompaniment."

### Dohnanyi to Play for Salmond

Felix Salmond, English cellist, has been unable to give the New York recital which he intended to give during the season just passed on account of his many out-of-town engagements. Mr. Salmond, however, will give his cello recital at Aeolian Hall, January 6, 1926. Mr. Dohnanyi, who will conduct the State Symphony Orchestra next season, has consented to accompany Mr. Salmond at this recital and the cellist will play Mr. Dohnanyi's sonata in B flat major, op. 8. The bookings for Mr. Salmond have been coming in heavily for the coming season. He will spend the summer on the Pacific Coast, part of his time to be devoted to teaching. He will begin his next year's tour early in the autumn in the Far West.

### Matzenauer In Europe

Margaret Matzenauer, contralto of the Metropolitan Opera Company, who is now in Europe appearing in opera and concerts, will return to this country toward the end of September in order to fill a number of festival engagements early in October. Mme. Matzenauer has already been re-engaged for the Maine Festival, where she will be heard, October 3 in Bangor, October 5 in Lewiston, October 9 in Portland. Then she will make a number of recital appearances, on October 13 in Akron, Ohio, October 22 in Boston, and on October 25 she will open the Saturday Wolfsohn subscription series at Carnegie Hall with her song recital.

### Werrenrath Closing Season

Reinald Werrenrath completes his concert season on May 15 with a song recital in St. Cloud, Minn. He has given more than fifty concerts this season throughout the country including two New York recitals. His next New York appearance will be a song recital in November.



*"Music and Dance Poems"*  
**A TRIUMPHANT SUCCESS**  
**MARYON VADIE-OTA GYGI**  
(LYRIC DANCER) (VIOLINIST)



and

**THE MARYON VADIE DANCERS**

(A Group of Seven Solo Artists)

**"Consummately Artistic  
Pictorially Exquisite"**

**"Colorful  
Beautiful  
Brilliant"**

For special terms en route apply immediately  
**EVELYN HOPPER**  
Aeolian Hall New York

**SOUTH**

October  
March

**EAST**

November  
December

**MIDDLE WEST**

January  
February



Exclusive Concert Direction  
**EVELYN HOPPER**  
Aeolian Hall  
New York City

## WEIMAR'S EASTER FESTIVAL A REFUGE IN ELECTION CAMPAIGN

WEIMAR.—The struggle incident to the election of a German president drove public passions to fever heat, so that the usual Easter holidays, occupied with contemplation and joyful recreation, became a virtual impossibility this year, in the big centers at any rate. But here in Weimar, the real intellectual capital of the old Germany of poets and thinkers, Easter was made the occasion of a festival for those who desired spiritual refreshment on classical soil. In the course of a number of dramatic and musical performances in the historic National Theater (when the German republic was formally constituted) Weimar once again justified its good name as the home of Goethe, Schiller, and Nietzsche, of Liszt and Reger and a host of the greatest German minds.

The first two days were devoted to Goethe's *Faust*, Parts I and II, and Schiller recitations by Ludwig Wüllner, still well remembered in America. The third day brought a per-

formance of Strauss' *Rosenkavalier* under the personal direction of the composer, who on this day was given the freedom of the city of Weimar. Marie Gutheil-Schoder, of the Vienna Opera (who is a native of Weimar), made a temperamental Octavian, ably supported by Berlin and local artists. The orchestra, trained by Dr. Ernst Praetorius, formerly of the Berlin Volksoper and Staatsoper, now general musical director of Weimar, deserves particular praise for freedom and expressiveness of its playing.

The festival concluded with a concert of the State Orchestra under Dr. Praetorius, which in each of its items showed some relation to Weimar. Liszt's *Tasso*, polished up for the occasion; Strauss' *Zarathustra*; and Reger's ingenious *Hiller Variations*, in a most subtly detailed reading, gave a finish to a real celebration which, it appears, is to become a permanent institution in Germany's musical life.

D. LEESER.

## DRESDEN HEARS BLOCH QUINTET

## Mona Bates Has Successful Debut

DRESDEN.—Two novelties, given in concerts here, aroused unusual attention. The first was a symphonic ballade of Mieczyslaw Karłowicz, entitled *Stanislaw and Anna Oswiecimowicz* (op. 12), and although Karłowicz has been dead some years, it has probably not been heard in Germany—if at all outside of Poland—before. It is music full of passion, but strongly reminiscent of Wagner and Strauss, while its length can be tolerated only if one is really interested in the tragic legend of the loving pair which it aims to delineate. The work was splendidly performed under a young conductor, G. Boganowski, at a concert of which Ignaz Friedman was the soloist, playing Chopin's E minor concerto. Friedman also gave no less than four Chopin recitals here with phenomenal success.

The other novelty was the C major piano quintet by Ernest Bloch, already favorably known by former hearings



MONA BATES AT VIENNA.

A snapshot of the well known Canadian pianist, taken in front of the Konzerthaus, Vienna, where Miss Bates gave her immensely successful Vienna recital.

of his compositions here. Given at the Tonkünstler evening of the season, the work made a profound impression upon connoisseurs. Paul Aron, Dresden's most energetic pioneer in modern music, was the pianist in this fine performance of the work.

Among recent recitals that of a young American, Mona Bates, is of special interest to MUSICAL COURIER readers. It was her debut here and came off with great success. She was especially happy in pieces by Liszt, Scriabin, MacDowell, Dohnanyi, Liadoff and Ireland. A. INGMAN.

## Strindberg's Dream-Play as Opera

DUISBURG.—For some reason or other Duisburg, the city of that genius of inflation, Hugo Stinnes, performs all the operas of Julius Weissmann, a German composer who works quietly but none the less industrially in Freiburg, at the gate of the Black Forest. Two years ago we heard his *Swanwhite*, based on Strindberg's play; this year it is the *Dream-Play*, again after Strindberg.

The content of the play is not changed. The daughter of Indra, the Hindoo god, comes down to earth to learn of man, his sufferings and joys. She meets all those fantastic human figures that, however unreal they seem, are somehow

true to life; the officer who waits for years on the steps of a theatre for his dancer; the old fisherman who works fifty years in order to be able to buy his fishing tackle; the lawyer who helps the poor; and the poet, whom alone the Goddess endows with the ability to recognize all this sorrow and to relieve it. She herself returns to heaven, for she cannot endure the sufferings of mankind.

An ideal theme for music, to be sure; but too full of philosophy and pessimism for opera. All darkness without a

## GUNN SCHOOL OF MUSIC AND DRAMATIC ART

421 South Wabash—410 South Michigan  
(Until May 1, 1254 Lake Shore Drive)

CHICAGO

## Master Classes—Normal Training

April 1 to June 27  
June 29 to August 8, 1925

Piano LEE PATTISON—GLENN DILLARD GUNN  
Violin AMY NEILL—GUY HERBERT WOODARD  
Voice BURTON THATCHER—JEAN B. GRIFFEE  
Organ ERIC DELAMARTER  
Theory LEO SOWERBY  
Dramatic Art SOPHIA SWANSTROM YOUNG

FORTY OTHER DISTINGUISHED TEACHERS

Pupils may enter at any time

Scholarship information and catalog on request

gleam of light. Weissmann's music is too plastic for a "dream." Partly it uses Wagnerian motives, partly Mozartean "scenes." And its excessive breadth deepens the pessimism of the text.

The performance was good and the applause, as usual, great. Paul Drach conducted and an outstanding feature was the lighting, in the hands of Dr. Saladdin Schmitt, one of Germany's most intellectual régisseurs.

Dr. H. UNGER.

## PRAGUE

(Continued from page 6)

lace, is remarkable. There was also the Canadian pianist, Mona Bates, who right in her first concerts gave noteworthy proofs of a real understanding of the spirit of the romanticists.

## MOLINARI'S BEETHOVEN ALL THE RAGE

One of the greatest successes of the season fell to Bernardino Molinari, who, with the collaboration of the "Hlahol" choir, conducted Beethoven's *Missa Solemnis* no less than five times, each time before sold-out houses. It finally become one of these affairs which one must have attended in order to be "in the swim." Sometimes Molinari's Beethoven was more Molinari than Beethoven, especially when the entire vocal and instrumental masses could be brought into full theatrical display. But the essential artistic virtue of these performances was Molinari's devotion, his fanatical exactitude in every detail, with the result that after the very first bars the audience was absolutely in the ban of this inspired conductor.

Other choral performances of note were Verdi's *Requiem* under Zemlinsky and Handel's *Judas Maccabeus*, as well as the *St. Matthew Passion*, under Gerhard von Kuessler.

Among the singers the Italians and those of the Italian



DR. ERNST PRAETORIUS,

general musical director of Weimar and sponsor of the newly inaugurated annual Easter Festival there.

school have made the greatest stir. Old Battistini, eternally youthful, gave a few concerts; also a fine baritone, Umberto Urbano, who on his first appearance was victorious along the entire front. Then there were three tenors—Alfred Piccaver, with his dozen of parade arias and his multitudinous admirers and admresses; that Bayreuth discovery, Lauritz Melchior, the Dane; also Richard Schubert and a fine young Hungarian-Viennese contralto, Rosette Anday. The rest is silence. Dr. ERNST RYCHNOSKY.

## AMSTERDAM PLEASED WITH MUCK

## German Conductor Closes Season With Wagner

AMSTERDAM.—Our winter season has come to a close—that is, officially. The Concertgebouw Orchestra, however, has more to do in the "quiet" time than otherwise, and continues to play without a stop until August, when it suspends operations for a brief five weeks or so. The formal end of the concerts in April merely means the departure of the distinguished conductor who happens to be in charge (in this case Dr. Karl Muck), but the performances continue under the guidance of less famous leadership.

Muck's month with us has been one of the highest satisfaction to music lovers, and these saw him depart with sincerest regret. One feels that there is a certain genre of conducting of which Muck is practically the only remaining representative and in which his personality stands out, clear-cut as a cameo. This special genre encompasses largely the interpretation of Richard Wagner. Often in our restless modern life we are apt to consider the glory of Wagner past and no longer capable of stirring our emotions. But after hearing the overture of *Tristan*, and a half dozen other excerpts, as we did at the closing subscription concert of the season, we are convinced that the genius of Wagner has lost none of its compelling force.

## A FEW HIGH SPOTS

Looking backward, several performances stand out clearly as red-letter occasions, at one of which was given Brahms' *Rhapsody* for contralto, male chorus and orchestra. The soloist was Ilona Durigo, and part of her renown is undoubtedly due to her interpretation of this particular work, which is ideally suited to her voice and temperament.

Another name on the honor list is Adolf Busch, who played the Brahms violin concerto. Thoroughly Teutonic, Busch's interpretation, though lacking a certain grace with which a man of another race might endow it, gives an impression of strength and authority.

Lamond, who performed the fifth piano concerto of Beethoven, is likewise in the giant class. Artists of this type are rare nowadays and the image which Lamond evoked was carved out of splendid granite, boldly and with sweeping lines.

Among the "big" things in a small frame the deepest impression was made by the pious recital of Dirk Schäfer, and two chamber music concerts, given by the Poulet and the Concertgebouw quartets respectively. The French four gave us Hadyn, Beethoven and Debussy, in their subtle, brilliant and wonderfully finished style. The Concertgebouw Quartet, composed of four leading musicians of Amsterdam, played Beethoven, Schubert and the piano quintet of César Franck, in which the pianist, Willem Andriessen, assisted. We are justly proud of this organization, for it undoubtedly ranks among the best of its kind. K. S.

## Mildred Mills Wins Praise in Ithaca

The Crinoline Trio was well received in concert recently in Ithaca, N. Y. Mildred Mills is the soprano of this organization, and won high praise from the Ithaca Journal-News for her part in the program. "Miss Mills," said the critic of that paper, "proved her versatility by singing two French songs as well as the familiar English numbers, by accompanying Blanche Berger in her violin selection, and by playing a piano-harp duo with Helen Pritchard. Miss Mills has a lyric soprano voice of good tone which she uses easily, and her singing was greatly appreciated."

MUZIO

VLADO

KOLITSCH

CONCERT MANAGEMENT, HARRISON &amp; HARSHBARGER

1322 Kimball Building, Chicago, Ill.

Personal Representative:

O. SCOTTO

Congress Hotel, Chicago, Ill.

Playing 18th Century Masters on  
Mozart's Violin to Spinnet Accompaniment.

Management: ANTONIA SAWYER, Inc.  
Aedlian Hall, New York or P.O. Box 446 White Plains, N.Y.



## FINLAND'S MASTER-CHORUS HAS A BACH FESTIVAL

HELSINGFORS.—An event of unusual importance, which came near the conclusion of the musical season in the Finnish capital, was a Bach Festival in commemoration of the twenty-fifth anniversary of Finland's most famous choral organization, the Suomen Laulu. This society, a composite of a students' male chorus which before the war made propaganda tours of Europe for the cause of Finnish liberty, and an a cappella choir originally devoted to the works of Palestrina and the old madrigalists, has for years made a specialty of Bach.

The Festival consisted of five concerts, four devoted to Bach, in the Church of St. John, with 170 voices, the municipal orchestra and the best available soloists. The Magnificat; the cantata, Christ Lag in Todesbanden; the B minor Mass; and the St. Matthew Passion were the major items, and the fifth concert comprised only a cappella songs of Finnish composers.

In the interpretation of the great Bach works the choir has reached a degree of mastery which in every technical aspect must be regarded as perfect. The reason for this is twofold: first, the fact that Finland has a superfluity of good vocal material; and second, the extraordinary ability of its leader, Prof. Heikki Klemetti, as a choral educator. Prof. Klemetti has a very specialized interest in choral technic and his tonal and acoustic experiments adopted particularly to choral singing, have enabled him to achieve an absolute purity, a choral sound of peculiar homogeneity and a technical virtuosity which has an almost instrumental effect. The marvellous certainty of the intonation of the chorus, its flexibility in coloratura work, its crystal-clear, transparent exposition of the polyphonic web and its manifold dynamic finesses were a constant cause for astonishment.

If in a purely artistic sense the performance was not of the same high grade, it is because of Prof. Klemetti's apparent predilection of a sort of "normal tempo" which destroys the element of contrast so important in the monumental works of Bach. One had a feeling that Prof. Klemetti sometimes emphasized purely technical virtuosity at the expense of the music itself. Of the soloists the excellent soprano, Alma Kuula, the two splendid contraltos, Annikki Nieminen and Latya Linko, and especially Vaino Sola, who sang the parts of the Evangelist and tenor arias in the Matthew Passion with admirable clearness, are worthy of mention.

The a cappella concert was a brilliant success, and the deepest impression was made by some inspired songs of Sibelius, Kuula, Palmgren and Madetoja, as well as some valuable items by Järnefelt and Tönnudd. Y. K.

## COLOGNE'S FESTIVALS

COLOGNE.—The year 1925 has been set aside to celebrate the 1,000th anniversary of Rhenish adherence to the German "Reich." Everywhere along the Rhine here will be festivals—music festivals and festival exhibitions. As a prelude to these festivities the Reichsverband Deutscher Tonkünstler und



SUOMEN LAULU,

Finland's famous chorus photographed after its twenty-fifth anniversary concert at Helsingfors, April 12, 1925.

Musiklehrer (the German counterpart to the National Music Teachers' Association of America) has had four days of chamber music by Rhenish composers in Cologne. The most practical purpose behind this celebration is to further the solidarity of German music teachers, which has become increasingly necessary since the war, as a protection against the competition of amateurs or school teachers who teach music as a "side line." The association has already forced the Prussian Ministry of Culture to formulate protective measures to be enacted into law, and seminars for the training of music teachers have been established in Dortmund and Cologne.

The music festival of the teachers, then, was preceded by a sort of congress, at which professional questions of various sorts were discussed by authorities. A strong demand was made for the reform of education along idealistic and not merely "rational" lines, against the star system and the abuse of the festival ideas. Which was promptly followed by a festival.

At this festival were heard the string quintet of Schillings (one of his best works and full of real beauty), a clarinet quintet by Strässer, a passacaglia and double fugue by Hermann Unger, and a Funeral Music for eight string and wind parts by Eidens, a young Aachen composer, which is atonal in character. Similar in tendency were songs with bass clarinet accompaniment (!), flute and viola by Berten, which contains fine sound effects, and songs by Rösling, of Cologne. Chorus by Othegraven and Neumann followed. There were composers of twenty and of sixty; and every style was represented. A number of Rhenish soloists distinguished themselves. The festival, attended by high state

dignitaries and representatives of the city and of Rhenish industry, ended with pilgrimages to Beethoven's house and Schumann's grave in Bonn. DR. H. UNGER.

## Stoessel Conducts Orchestra at Chautauqua

The New York Symphony Orchestra concerts have come to be an indispensable part of the Chautauqua season. Providing a series of programs comparable only to the winter season of such art centers as New York, Berlin, Paris and London, this organization has consistently given Chautauqua of the very finest of its repertory and has awakened an appreciative response on the part of tens of thousands of Chautauqua visitors.

Chautauqua does not regard the New York Symphony merely as an orchestra, but rather as an aggregation of first class artists, all of whom take an intense personal interest in the musical life of the Institution.

The programs of the coming summer are even more attractive than in the past. Albert Stoessel has chosen compositions of varied character and, besides the usual number of established favorites, will introduce to Chautauqua several novelties by composers such as Stravinsky, Rubin Goldmark, Chadwick, Debussy and others.

There will again be a series of the popular concerts for children at which Mr. Stoessel will analyze briefly the compositions played and act as guide through the mazes of concert-listening.

The programs are so arranged that each individual concert is a complete and well-balanced unit and the whole series constitutes a veritable liberal education in music.

## The Master of the Harp

In these days and parts, there is no harpist like Mr. Carlos Salzedo, as he and his "harp-ensemble" disclosed themselves last evening for a second time in Boston. The occasion was a concert at Symphony Hall for the profit of the employees of Messrs. Ginter, the restaurant-keepers. Whether he plays by himself, or also leads the six demotelles, he cultivates a pleasing and serviceable rhetoric of performance. They and he set hands to the harps; but before a note sounds, there is a hushed pause of anticipation. The piece ends; but the fingers of the harpists linger on the strings through stilled seconds before clapping may shatter silence. Particularly in solo-pieces, the coursing of Mr. Salzedo's hands up, down and across the harp is wondrous to watch. No doubt they are a part of this rhetoric, but they also do technical feats and gain a quality of tone and overtone that scarcely another harpist hereabouts brings into either concert-hall or opera house. There is the word of an eminent virtuoso that every matured harpist knows "these tricks"; but that few will condescend to them. "Tricks" they may be, though the tongue of envy seemed to choose the word. Nevertheless, they make Mr. Salzedo's concerts interesting; while those of many a rival are boring.

Besides, Mr. Salzedo sets a program free from the trinkle, tinkle and tickle with which most harpists, outside an orchestra, believe that they entertain and impress the public ear. He has made the reasonable discovery that the tone of the modern harp more closely approximates the tone of the ancient harpichord than does the voice of the modern pianoforte. He believes, even, that upon the harp seventeenth- and eighteenth-century composers, writing for the predecessors of the piano, sound more nearly in their natural voice. Being schooled and ingenious musician as well as artful and susceptible virtuoso, Mr. Salzedo can so transcribe some of their pieces as to retain in appreciable measure the original pattern, progress, voice. He and his Ensemble played last evening such a transcription of the seven dance-numbers comprising Bach's Sixth French Suite. Far more than the piano, the harps recalled the sweet, soft, transparent and clinging tone of the ancient-keyboards for which the composer wrote. Upon harp-strings better than under covered hammers, it gently tingled. Better than the piano they carried light rhythms and luscious sonorities. If the design was simplified, the contours of the music yet stood clear; while its intrinsic grace and liveliness freshly greeted the ear.

As fortunate and flavorful was Mr. Salzedo, playing by himself transcriptions of a Saraband of Couperin, a Jig of Corelli, a very little Solfeggio of Emanuel Bach. Moreover, he has schooled his ensemble to a rare precision, unanimity and suppleness; while, transcribing the hallowed Largo of Handel, he has so adjusted the parts as to gain a deep and throbbing sonority—text-books of orchestration to the contrary notwithstanding. His own pieces, "Mirage" and "Whirlwind," were more of the virtuosos, quasi-pictorial type. Yet they served to disclose the "different" range of his touch, the "different" quality of his tone. Thereby he has both enlarged or subtilized the voice of the harp.

With the moderns, Mr. Salzedo also experiments—so far as the present concert went, once fortunately, again not so advisedly. Taking the piano himself and setting Miss Miller of the Ensemble at the harp, they played Widor's Choral and Variations for the two instruments. The piece itself is Parisian kapellmeister-musik, written with academic skill, but with no audible invention or fancy. Evidently, it was a part of Mr. Salzedo's present preoccupation with the harp and the piano joined—studies about to culminate in the publication of his own Sonata for them. He should succeed better than Monsieur Widor; since nowhere has that Parisian pedagogue either blended or really contrasted his voices. They merely move on separate planes of sound, one above or below the other; while the tonal pattern seems to run in paralleled, rather than interweaving lines.

When, however, Mr. Salzedo transcribes for his ensemble certain piano-pieces of Debussy, he is again divining and accomplishing musician. The three numbers of last evening were "Delphian Dancers," "Puck's Dance," and "The Cathedral Under the Waves." True; the first rather lacked atmosphere; missed the voices of the temple through the moving mist of the dancers. With their line and rhythm, what seemed an abbreviated transcription was most concerned. Per contra, in "La Cathédrale Engloutie" the harps renewed the Debussian harmonies and "klang"; mirrored the Debussian imagery and suggestion; conveyed the suffused beauty and poetry which are grace of graces upon Debussy's finer piano-pieces. Debussian were they also in the rhythms, the transitions, the dissonances, of "La Danse de Puck." Give Mr. Salzedo time and opportunity, and his harps may yet enter (as they did once at Pittsfield) the sanctuaries of chamber-music.

—H. T. R., Boston Transcript

# SALZEDO

"The Commanding Figure of the Harp World"



that left you breathless. Salzedo's wonderful harping set you wishing that there were as many harpists in the world as there are pianists. But that is too ideal ever to expect.  
—Toronto Eve. Telegram.

Mr. Salzedo showed the possibilities of the harp in a manner that concert audiences rarely hear. Outside of the wizardry of his technique he was able to maintain a breadth of treatment and richly varied tone color such as one great pianist.  
—Philadelphia Eve. Bulletin.

As an encore Mr. Salzedo added one of those amazing exhibitions of harp virtuosity which help to make him the commanding figure of the harp world. Glissandos as delicate as a baby's breath to come from the harp like the music from a sea-shell. Quite a tumult of applause from the capacity audience rewarded him, not to mention a huge wreath, fortunately equipped with a self-supporting parking standard.  
—Detroit Eve. Times.

Salzedo is quite the most remarkable harpist ever heard here. He evokes shades and dynamics from his instrument that we had never dreamed lay within the scope of the harp, and displays a faultless technique.  
—Ohio State Journal.

Concert Management Arthur Judson

Risk Bldg.  
New York

Lyon & Healy  
Harp

Packard Bldg.  
Philadelphia



## MOZART SOCIETY'S BREAKFAST AND SPRINGTIME FESTIVAL

Sixteenth Annual Event Attracts Attendance of 1100—  
Thirty-Five Honor Guests—President McConnell  
Presented With Diamond Chain—Many  
Unique Features

The sixteenth annual breakfast of the Mozart Society, Mrs. Noble McConnell, founder and president, took place as usual in the grand ballroom and adjoining salons of the Hotel Astor, May 2, all the ladies in pastel costumes. The brilliant scene, 1,100 participating, the tasteful table decorations, the distinguished honor guests and the presentation of gifts, all this made the affair noteworthy. President McConnell received her guests on a throne-like chair, in line with the honor guests. At one o'clock the company marched into the grand ballroom, followed by the president, her officers and the honor guests, all to festive music.

President McConnell humorously referred to this as the Flapper year breakfast (the sixteenth), following the invocation by Rev. A. Edwin Keigwin, D. D., chaplain of the Mozart Society, and the singing of the president's favorite hymn, Come Thou Almighty King, led by Ellie Marion Ebeling, with Mr. Percy at the piano. Then the picture of President Coolidge was flashed on the screen.

"We have most distinguished friends and members," said President McConnell, "including three Senators." She then introduced Senator Edwards of New Jersey, who said that the bevy of beauties gathered was a wonderful sight, and one he never found in the course of many similar affairs. "Not one competes with Mozart; how does she do it?" said he. (Applause.) Senator Copeland told several humorous stories, closing with "I know no other citizen who contributes so much to the joy, pleasure and health of the city as Mrs. McConnell." Father Dooley, an annual guest, was warmly greeted, as was also Rev. Dr. Keigwin. All the honor guests were then introduced, including Mrs. James A. Allen, Dixie Club ex-president; Mrs. Clarence Burns, first vice-president, etc. To the music of Sweet Adeline (President McConnell's given name) attractive maidens entered under a canopy of roses in a floral horseshoe, with Mrs. Burns representing the officers, who made the presentation of a diamond and platinum chain with twenty-three stones to Mrs. McConnell; here Mr. McConnell arose and placed it around her neck. With the presentation of gifts to various members, the orchestra played familiar airs as follows: Mrs. William C. Muschenheim, Blue Danube waltz; Rev. Dr. A. Edwin Keigwin, Battle Cry of Freedom; Father Dooley, Killarney; Mrs. Samuel G. Estabrook, Kiss Me Again; Mrs. William M. Haradon, Hail, Hail, the Gang's All Here; Jennie B. Hawkins, Turkey in the Straw; Mrs. Owen J. McWilliams, For She's a Jolly Good Fellow; Mrs. Maurice Deiches, Sweet and Low; Mrs. Edward I. Edwards, Annie Laurie; Mrs. Royal S. Copeland, Comin' Through the Rye; Mrs. Mahlon H. Beakes, Rock-a-Bye Baby; Elizabeth J. Edwards, Carmen; Margaret Klein, After the Ball is Over; Mrs. Fred Manners, Believe Me If All Those Endearing Young Charms; Ellie Ebeling, Aida; Mrs. F. MacD. Sinclair, Sailing, Sailing; Mrs. John A. Storey, Lieber Augustine; Mrs. Frederic C. Stevens, Yankee Doodle; Mrs. George W. Renn, Auld Lang Syne; Mrs. Douglas B. Boag, Sidewalks of New York; Mrs. Edgar O. Challenger, Where Did you Get That Hat? Mrs. Jack Schumacher, Rose Marie; Martha Riefe, Jingle Bells; Mrs. Joseph Geisler, Hoch Soll Sie Leben; Mrs. Lemuel D. Boone, Mighty Lak' a Rose; Marion A. O'Neill, Sweet Peggy O'Neill; Angela Cochran, London Bridge is Falling Down; Frances Pendergast, I Can't Do That Sum;

Mrs. Malcolm V. Clark, June Night; Grace Hession, Sole Mio, and Noble McConnell, When You and I Were Young, Maggie. A final gift (an enlarged early portrait of herself) was that of President McConnell to her husband; the latter has been absent for several weeks, convalescing from severe illness, and was affectionately greeted on all sides. Dancing followed (the floor of the grand ballroom being promptly cleared of tables and chairs), many additional men arriving for this feature alone. So ended the sixteenth season, amid a blaze of color, music and rhythm.

The breakfast reception committee consisted of Mrs. Douglas Bailey Boag, chairman, and Mrs. Frank V. Ainslie, Mrs. Edgar O. Challenger, Mrs. Richard A. Corroon, May Greentree Faulkner, Mrs. Joseph F. Geisler, Mrs. Howard F. Graham, Mrs. William M. Haradon, Mrs. Jennie B. Hawkins, Mrs. George J. Jagle, Jr., Mildred Kallfelz, Mrs. Fred Manners, Mrs. Jack Schumacher, Mrs. Joseph F. Martin, Mrs. Howard Motley, Mrs. Owen J. McWilliams, Adelaide L. McNamara, Mrs. C. Benjamin Phillips, Mrs. George W. Renn, Mrs. George W. Roebing, Mrs. Thomas F. Reilly, Mrs. Frederic C. Stevens, Mrs. Rowland R. Seward and Mrs. Louis A. Schwob. Officers of the season 1925-1926 are: President, Mrs. Noble McConnell; honorary active vice-presidents, Mrs. F. MacDonald Sinclair, Mrs. Frederick A. Muschenheim; first vice-president, Mrs. Clarence Burns; second vice-president, Mrs. John Thomas Taylor; third vice-president, Mrs. William Maynard Haradon; fourth vice-president, Mrs. Owen J. McWilliams; secretary, Mrs. Joseph J. Root, Jr., and treasurer, Mrs. Frederic Cushing Stevens.

The Mozart Golf Circle has as officers Mrs. Noble McConnell, president; Mrs. Owen J. McWilliams, chairman of tournaments, and Mrs. William Maynard Haradon, chairman of hospitality. The Outing Season began May 14, and Mozart members are invited to join the golf circle.

### Professor Hall Directs Two Concerts

The Dream of Mary by Horatio Parker was presented by the Columbia University Chapel Choir at St. Paul's Chapel on May 6. Walter Henry Hall was the conductor and the assisting artists included Sydney Thompson, Nora Fauchald, Stanley Baughman and Charles H. Doersan. The following evening, May 7, Professor Hall directed the Columbia University Chorus of 200 in a performance of Edward Elgar's King Olaf in the University gymnasium. Three unusually sterling artists were secured as soloists—Emily Stokes Hagar, soprano; Theo Karle, tenor, and Norman Jolliff, baritone. There also was a full professional orchestra.

### Hedy Spielter Scores as Composer-Pianist

Hedy Spielter, one of the most gifted pupils of her father, Hermann Spielter, recently scored a success in De Witt Clinton Hall, New York, with two of her compositions, An Atmosphere and The Return. These readings to music were given last summer on Chautauqua programs. Miss Spielter recently finished a suite for piano, Un Bal Masqué, which was well received when she played it at a Brooklyn Germania-Club concert, April 19.

### Van Vliet Going to Pacific Coast

Cornelius Van Vliet, cellist, will leave New York on June 1 for the Pacific Coast where he has been engaged to conduct a master class in Seattle, Wash., at the Cornish School, and in Portland, Ore., under the direction of Ellison-White. After the conclusion of these Mr. Van Vliet will return East and give several concerts with Clarence Adler at Lake Placid.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### GOOD MUSIC

"I have been told that in New York the music at the movie houses is usually of a very good, if not superior order. Can you tell me if this is so? Out of town all that I have heard has been of the jazz and kindred class, played by inefficient musicians and not adding in any way to the enjoyment of the entertainment. Thank you for any information."

It is quite true that the music at the "movies" in New York City is of a high order, the better, that is the higher priced, houses having special orchestras that give good programs daily. Many music lovers go to enjoy the music as well as the pictures. Possibly at the less expensive "shows" the music is of a character to please the patrons of those places.

### HEARD IN EGYPT

A recent letter from Egypt says: "We had some musicians here the other day that would have delighted you—an old blind man with a tom-tom, a pretty young veiled girl and a little boy on a donkey. They sang wonderful queer music which was repeated over and over, and had quantities of little trills everywhere, whether they were needed or not." This was at Liah, out in the desert, nearly fifty miles beyond Cairo. The foregoing will interest inquirers on music in Egypt.

### PELLEAS AND MELISANDE

"There was a statement in the papers recently that Pelleas and Melisande was to be performed for the first time at the Metropolitan Opera House. Do you know why it has not been given before? How long ago was it written?"

There are at least two reasons why Pelleas and Melisande was not given at the Metropolitan previously. Mr. Gatti-Casazza believed that the house was too large, also that the opera would not be a financial success. He was perfectly correct in thinking that the house was not best suited to the production. Though the performance was an excellent one in every respect, its delicate atmosphere could not possibly get across the footlights as in a smaller theater. The box office results, however, have been excellent. Debussy was about a quarter of a century ahead of his time when he wrote the work and the public is just beginning to catch up with him.

### Schofield Recalls Studies With Coates

John Coates' recital at the Town Hall, New York, on April 23 proved such a success that another was given at Aeolian Hall Thursday evening, May 7. In connection with this famous British singer's visit to America, it is interesting to note that Edgar Schofield, the well known bass-baritone, studied with him some years ago in London, and that his wife, Enrichetta Onelli, sang many of her roles with him as principal tenor with the Thomas Quinlan Opera Company on a world tour.

### Erbland Pupil of Gennaro Curci

Maddalena Erbland, young American coloratura soprano, who made such a splendid impression as Gilda in Rigoletto at the Manhattan Opera House on April 27, is an artist-pupil of Gennaro M. Curci, New York vocal teacher and coach.

### Ernest Schelling Writing Opera

Ernest Schelling's opera, reported to be destined for the Metropolitan Opera House, will be in one act, with several changes of scene. Arthur Train's libretto is so constructed that these changes can be made without stopping the action or the music.



NEW YORK MOZART SOCIETY'S SIXTEENTH ANNUAL BREAKFAST AND SPRINGTIME FESTIVAL IN PASTELS, HOTEL ASTOR, MAY 2, 1925.

At the raised table (left to right) Jane R. Cathcart, Gilbert P. Brown, Mrs. T. Darrington Semple, Mrs. James A. Allen, Mr. and Mrs. Howard L. White, Mrs. Walter S. Comly, Mrs. Clarence Burns, Rev. John H. Dooley, Mrs. John A. Storey, Dr. A. Edwin Keigwin, Mr. Frederic C. Stevens, Elizabeth J. Edwards, Mrs. Edwards, Mrs. McConnell (president), Mr. and Mrs. Samuel G. Estabrook, Senator Edwards, Senator and Mrs. William H. King, Mr. McConnell, Senator and Mrs. Royal S. Copeland, Edward Lyman Bill, Mrs. James H. Mulligan, Ellie Marion Ebeling, Mr. and Mrs. F. W. Riesberg. Several of those beyond the range of the camera include Mrs. George M. Clyde, Mrs. William Crichton Clark, Mr. and Mrs. Maurice Deiches, Mrs. William C. Muschenheim, Richard T. Percy, Jack Storey and Amy Ray-Seward. (Drucker-Baltes Co. photo.)



## AN ANSWER TO MR. FRANKLIN

Joseph Regneas, New York Vocal Instructor, Gives Definite Plan for Employing American Singers, Putting the Managerial Business Upon a Profitable Basis, Creating Opportunities for Promising Conductors, and Improving the Conditions for Music as an Art and Conditions of Allied Music Business—Says Choral Bodies and the Oratorio Must Be Revived

By JOSEPH REGNEAS

[The following is an answer to a letter from Ben Franklin, Albany concert manager, published in the MUSICAL COURIER of April 9.—The Editor.]

Referring to the letter of Ben Franklin of Albany, "Who is to blame?" for the predicament in which the New York and local managers find themselves, I would say that the word "blame" is hardly the one to be used, since they have worked according to their standards, and the result is as they find it. They are responsible for the present conditions and are reaping the whirlwind of mistaken ideas.

#### RADIO MUST BE TURNED TO GOOD ACCOUNT

The radio, perhaps the greatest, surely a most mysterious and remarkable discovery of our age, is indeed in competition with the concert field, but it is up to the concert manager, whether this discovery, which is good and must certainly be pursued and developed to the utmost, is to prove a factor of lasting benefit or a detriment to his interests and to the artists whom he represents.

#### ENGAGE AMERICAN "SINGERS," NOT FOREIGN PERSONALITIES

The matter of terms for artists is also in his hands to be regulated, and it is as important for him to see to it that the good American singer receives a fair compensation for services well rendered as to regulate the exorbitant fees paid to certain personalities presented as singers.

I believe that a constructive plan to set things right is of greater value than pages of criticism of past managerial errors, and I offer the following, which cannot fail to have the desired results:

#### CREATE THE SUPPLY

In the great Northwest, some years ago, a man built a beet sugar plant, and after everything was in fine running order, and his hundreds of thousands of dollars invested in buildings and expensive machinery, he found he could not get sufficient nor the right kind of beets to supply his undertaking, and so he traveled through the country, giving the farmers the proper seed for sugar beets and telling them how to raise and ship same. He educated the farmers; they became happy and prosperous, and he developed a successful sugar plant and died a millionaire.

The supply necessary to make possible the successful running of the beet sugar factory was "beets," and one visiting this factory will see mountains upon mountains of beets, like the foot hills of the Rockies.

The supply necessary to make possible the successful running of our concerts is "appreciation."

#### EDUCATE THE MASSES AND LET THEM PARTICIPATE

For several years before my sojourn in Europe, and during my active singing days in this country, the good American singer could leave New York near the end of September and be quite solidly booked—here a song recital; there as soloist with a ladies' club; in the next city perhaps in the Creation, Elijah, or some other oratorio or choral work, employing the local amateur orchestra; then an appearance as soloist at an orchestral concert. In college or university towns where the music department was featured, he would be asked to address the students on music and song literature, exemplifying with songs of various schools. In some cities, men's clubs would delight in singing fine choruses written especially for male voices and generally including a soloist, and by these organizations would his services be sought. Then would come the three weeks around Christmas, when each year he would participate in perhaps a dozen or more performances of Handel's Messiah.

Following a short period of rest after the first of the year the same activity would continue, running well into the spring when there would be the festivals, which employed one or two quartets of singers, and sometimes as many as a dozen soloists, vocal and instrumental.

#### WHERE ARE THE CHORAL BODIES AND SINGING SOCIETIES?

The influence of such conditions upon the masses is unbounded. Every choral body will have from twenty-five to two hundred active members. Each one of these members will have their parents or children or close friends interested in their doings. At each of the two, three or four performances of the club each season, these friends and relatives will be present with keen interest, to see little Bessie, or mother, or father, or Bobby—stand on the stage with all the rest, taking his part in the ensembles, which they had heard sung at home in fragments for more than a month, while the works are in rehearsal after the evening meal, at the morning house dusting, when pressing out that white gown which is worn only at the choral club concerts—so that when a club will have one hundred active members, approximately four hundred to five hundred friends will be directly drawn into music. They will attend the performances with open pores because they will have invested something of their own, and the influence of music will enter their systems as a plant takes in the light.

These people will return to their business the next morning full of the evening's enjoyment and their fellow clerks and workers will be interested to hear all about it.

They will have heard perhaps four good American singers who had not been widely advertised, and who gave a good reading of the text and delivered a message. They will have felt the influence of their personalities through Mendelssohn and Haydn and Berlioz and Saint-Saëns, and not via the Daily Argus. Each singer of the chorus, perhaps, will have read and sung the solos during the months of preparation of the work, and were uplifted by hearing a true rendition of what had been vague in their minds before. They will become ambitious to sing that solo, and off will go the order to the music store, then to the local singing teacher. And who knows but that within a short time it will be heard at the Sunday morning church service.

At these performances, often the instruments available in the city are pressed into service to augment the piano and organ, and these are generally played by the instrumental instructor of that town. What does that mean to the local violin teacher—to sit prominently on the stage, with New York soloists and one hundred local singers, playing the

Stabat Mater or some other work? It is an uplift and inspiration to him, and the next day will find him teaching with enthusiasm reborn. It will awaken in many young minds in the audience a desire to play that instrument, and even if circumstances never permit the individual to come to the point of studying, he or she will have been touched by the divine spark, the desire, the longing, which will have left an imprint never to be erased.

It must be remembered that in each of these cities a conductor will be required, and he or she often comes from the organ loft, sometimes the piano or violin teacher, "but it engages the services of a conductor" and he will be paid for his services in money, in additional pupils, in satisfaction, in life—as good music cannot touch the spirit without ennobling. And I know of several such young local organists who trembled at their first performances, who have developed into splendid conductors and who have found their level in the large city.

These singers trained at the choral club will lend their services to the church choirs, making easy and better the work now so difficult.

In this way will be created the supply, and there will be "mountains upon mountains" of auditors.

#### "THE ORATORIO SOCIETY AND THE SINGING CLUBS OUR SALVATION"

The present system now is for the manager to collect from each community its entire annual financial substance for a course, or musical series, and for this sum of money two, three, four or more artist-concerts are given according to the amount collected. In many cases, the soloist appearing is no longer an attractive singer and should have long since retired. In some cases, the vocal soloist announced is but a fashion plate for clothes, jewels and headdress. In some cases good singers, mistakenly enough, feel that they must present ordinary or sensational songs, and without question the real artist par excellence is included in the list!

This is the "star" system, and it does not lead to musical development. In the case of the "passe singer," the desire to attend the next recital is diminished; at the "fashion plate concert" the few musically informed laugh and feel cheated that they should have given "music money" for "monkey business," while the general public develops a queer idea of what "singing" is. The "mistaken singer" receives loud applause, but no sincere admiration, and does not leave with the public the desire to pay a large admission fee to hear trivial songs when a vaudeville singer will entertain them better for one-third the price. The real artist gives of himself—he speaks God's word to ears that cannot hear and minds that cannot understand.

Mr. Franklin and those who, on account of past errors, are suffering with him, can benefit by the words of the great teacher, who, when asked "why he spoke to Pilate in parable," replied: "Because he was not ready to receive." If you want to create a field for your activities, you must work with people who understand!

Do NOT DECEIVE; ADVERTISE WHAT YOU WILL PRESENT. Some years ago in England two club men had an election wager, and the one who lost was to peddle gold sovereigns at a penny apiece. Over a period of several hours, on a busy thoroughfare, the peddler disposed of but three of these gold pieces. He could not give away \$5.25 for 2¢ because the people had been fooled many times before and they wouldn't investigate.

#### ALBANY SPRING FESTIVALS

Mr. Franklin will remember the fine Albany spring festivals, with, I believe, Mrs. Gavit at the head, Arthur Mees as conductor, the Boston Festival Orchestra, six or eight fine New York soloists—good, honest, worthy, striving, altruistic singers, engaged at an honorarium of from \$150 to \$100 per concert. What fine concerts. The farmers would drive in from miles around, the railroads would run extra local trains, the thousands of school children were included, and what a wave of musical enthusiasm! The auditorium was crowded.

#### MASSACHUSETTS WHITE BEARDS

At the High School auditorium at the annual Springfield (Mass.) festivals, there were the Boston Symphony Orchestra, George Chadwick, conducting; a star? yes, a star—Calve or Brema or Schumann-Heink, but also a good half-dozen fine American singers; and compositions of Bach, Liszt, Mendelssohn, Handel, etc. And with each of the white beards, long beards and short, wide and pointed, there came from miles around the wife and three or four of the younger generation, and each departed with a hunger for more such good concerts.

#### FESTIVALS THROUGHOUT NEW ENGLAND, THE SOUTH AND WEST

The Boston Festival Orchestra would start out in April, and for weeks would visit the cities in every part of our country where festivals had been prepared. For each festival held today there were twenty in former days. Stop and think of what it means to have a chorus of 500 to 1000 working for months on fine musical works! Virtually every man, woman and child in the community actively interested! And then the great three or four days arrive. Every hotel and rooming house filled to capacity, and music, music, music in the air and everywhere.

In later years there was so much demand for festival orchestras, that the New York, Pittsburgh, the Baltimore, the Chicago, the Minneapolis, and other orchestras were called into active service.

#### "BRING BACK THE ORATORIO AND SPRING FESTIVALS!"

Messrs. Ben Franklins all over the country, use your efforts to "reestablish and manage well the choral body" in your city, interest the singers in choral works and you will be doing a work worthy of your efforts, and your balance sheet will show a profit at the end of the year instead of a loss. You will be hailed and given the glad hand of welcome by your neighbors who will cross the street to meet you and ask when the tickets for the next concert may be had, instead of dodging around the corner or into the nearest shop, for fear of being "dunned" for another subscription for your "artists' course". Secure your guarantors for your own oratorio society and Spring festival. Arouse the pride of the whole community in their own musical progress and accomplishments, and you will be doing what the sugar manufacturer did, creating your own necessary supply. Then when you give your three or four concerts during the season you can secure fine American singers at dignified but not exorbitant prices, according to the demand for their services, that will make your audiences impatient for your next concert—American singers just brimming over with talent and enthusiasm and who will back up the "musical enthusiasm" developed by you and the choral body in your town, with real and "honest to goodness" singing.

With some New York managers asking several thousand dollars as a retainer fee and from twenty to 60 per cent. of an artist's income as commission, how can one expect to obtain a good artist for a proper fee? The artist does not get the \$1000 or \$4000 you pay. You need not be told how to remedy this evil.

#### STOP ADVERTISING PERSONALITIES AND ADVERTISE MUSIC

Teach the present mortal to love good music and it will become a part of her character. It will be reflected in her child and live with it through youth; then it will be almost impossible to eradicate the love for good music in manhood and womanhood.

Not until the choral body is again active in each community, which is the only real and substantial way to educate the public and generations to come, and which will be your supply, will you be able to present music and musical artists with any hope of artistic growth and financial gain for you and the host of fine young American singers.



## SYLVIA LENT

Violinist

PRESS REVIEWS

NEWARK MUSIC FESTIVAL

Newark, New Jersey

MAY 4, 1925

#### SOLOIST REGISTERS SUCCESS

"The first of the soloists to face the audience was Miss Lent. Young in years and a mere slip of a girl in appearance, she won the good will of the crowd by her fragile but comely looks and her modest bearing before she had placed bow on strings. Her tone is crystalline in its purity, particularly in harmonies, and there is no chilliness in it. In its delicate beauty, it is finely feminine. So well developed is her technique that such difficulties as the 'Habanera' presents were easily surmounted. Her bowing is firm, her fingering neat and facile, and her phrasing tasteful."—Newark Evening News.

#### VIOLINIST CHARMS ALL

"Sylvia Lent, violinist, showing an artistic quality that matched her youthful charm of person and manner, started the acclaim with a group of four pieces. Fervent applause compelled a reappearance. Miss Lent's second appearance with her bewitching violin was in two movements of Bruch's concerto in G minor. Again she was forced to add a number."—Newark Star-Eagle.

Season 1925-1926 Now Booking

Mgt. LOUDON CHARLTON

Carnegie Hall, New York

# FRIEDBERG

## SEASON 1925-26 IN AMERICA

Management: S. HUOK, Inc.,  
Manhattan Opera House, West 34th St.,  
New York City

STEINWAY PIANO

Margaret Gordon Pringle  
Personal Representative  
Spring 8347 9-10 A. M.

## ROSSINI—THE SWAN OF PESARO

(Continued from page 7)

whom he married in 1854. She was not an artist, but a very rich lady of Bologna, a dilettante in song.

(5) Every four years in the Lyceum there is given a performance of one of Rossini's operas; once in four years only, as his birthday falls in Leap Year, February 29. The Lyceum is maintained by funds left by the Grand Master. Rossini died of bronchitis with other complications of old age. The body was laid at rest in the Cemetery of Pere la Chaise, Paris, and on the occasion of a great festival in Florence, thirty-three years later, the remains of Rossini were brought by the Italian government to rest in a splendid monument in the church of Santa Croce in Florence, as Italy desired the Grand Master to rest in his native land with other great Italians.

With most distinguished regards,  
Prof. Dott. GIUSEPPE RADICOTTI.

Recently I was in Florence, in that ancient, historic and stately Gothic church Santa Croce, where so many tombs of unexcelled sculpture mark and honor the final repose of Italy's great ones. I stood before one of these, a wonderful work in white and dark marble, in the right transept, near the tomb of the great Michelangelo and others celebrated in art, history, war and science. On the sarcophagus of this I read the words, Gioachino Rossini. It is a fitting resting place for Rossini, among distinguished compatriots who, like himself, brought fame and glory to Italy.

CINCINNATI SYMPHONY  
CONCERT SEASON ENDS

Cincinnati, Ohio, April 27.—On April 24 and 25, the Cincinnati Symphony Orchestra gave the final concerts of the season. In conformity with the custom of previous years, the program consisted of works requested by a majority of the subscribers. Usually it seems foreordained that one will hear the Beethoven fifth and the Tchaikowsky sixth, but by some lucky accident the selections of this year offered fare of more stimulating variety. First came the symphony from the New World, by Dvorak. Mr. Reiner interpreted it sympathetically. A rehearing impressed one with its undoubted vitality, its melodic grace and the felicitous manner in which the composer has adapted negro folk-songs to symphonic use and exploited their rhythmic peculiarities.

The second half of the program began with the musical "enfant terrible" of the year, Honegger's Pacific 231. This was its second performance of the present season and I liked it less. The music is ingeniously ugly, much uglier and ungainlier than the "soul" of the locomotive for which Honegger protests his passion. From one section only could I extort a discernible emotion: when all the preparatory angularities of motion have been completed. I did seem to hear the great monster cavorting through the night, rousing the drowsy hamlets with his clamor and snort of power, braying a defiance at the wheel-spurned earth. Next came Richard Strauss' Don Juan, which was given an impassioned reading; and last of all the Dance of the Apprentices from Die Meistersinger. Here it was evident Mr. Reiner was in his very own field. He conducted with manifest joy and abandon. And what sparkling, genial music it is! How, more than any locomotive, it knows whither it is going, and arrives there. It is good to behold the people dance with simple joy, and to leave the hall exclaiming in one's heart: "All the Strausses, Dvoraks and, yes, even the Honeggers, for one Richard Wagner!"

J. G. H.

## Miura in New Opera

On May 13, Mme. Miura was heard in a recital at Aeolian Hall for the benefit of the Japanese Methodist Episcopal Church and Institute, and also the families of the victims of the Raifuku Maru disaster.

At this recital the singer was scheduled to accompany herself on the samisen, a Japanese instrument which she found recently in San Francisco and which she learned to play when she was six years old.

On May 27 Mme. Miura will sing at the Evanston Festival.

FLORENCE EASTON SINGS  
"IF JUNE WERE MINE!"

By T. HILTON-TURVEY

RICORDI CO., New York City

Fifty cents and postage

## CLARA HASKIL

RUMANIAN PIANIST

"A great artist"—"Prodigious brain"  
"Music has come to visit us."

Gustave Doret, Paris—Le Monde Musical.

"Consummate  
Art."—La Presse,  
Montreal.

"Musical Person-  
ality."—Boston  
Herald.

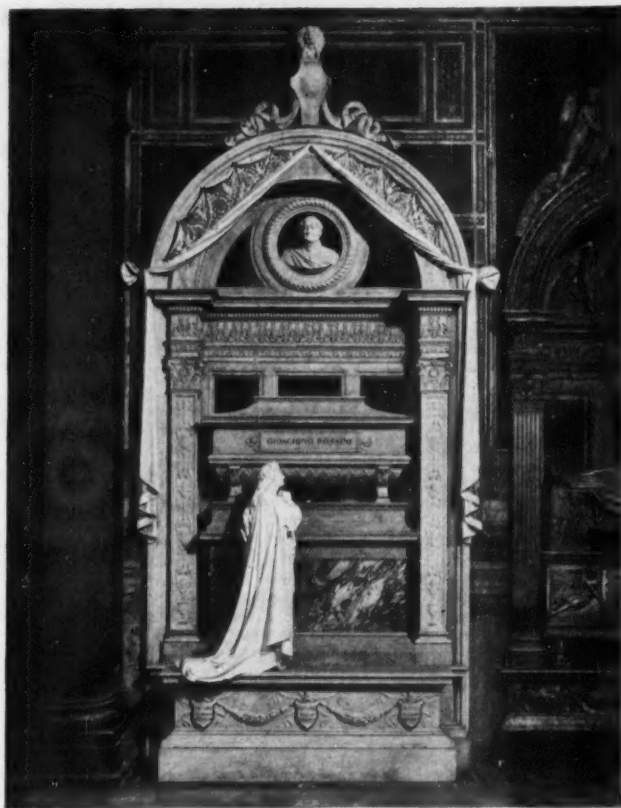
"Remarkable  
technical ability."—  
Montreal Star.



Will return to this  
country for six  
weeks in Novem-  
ber.

A few desirable dates  
still obtainable

BOGUE-LABERGE  
Concert Management  
130 West 42nd St.,  
New York City



ROSSINI'S TOMB.

The great composer died at Paris, where he had lived for many years previously. His remains were first buried in Pere La Chaise Cemetery, but many years later, at the request of the Italian Government, transferred to the church of Santa Croce in Florence, Italy, which has been made a sort of national resting place for some of Italy's most famous men.

tival, sailing on May 30 for Europe, where she will remain until August.

Next season Mme. Miura will tour the country in a new Japanese drama opera, Namiko, by Aldo Franchetti, to be combined with Pagliacci. The Japanese artist will also be heard in Madame Butterfly, both in Italian and English.

## W. Henri Zay Pupils' Activities

Stella Genova, who has a brilliant lyric soprano voice, made her first appearance since studying with Mr. Zay at a recent recital in Brooklyn. She sang a number of songs including several by Swedish composers which she rendered in the original language. Miss Genova surprised her friends by the complete change of quality in her voice, which has grown in richness, power, range and ease of production.

Evelyn Chellborg, soprano, has filled a number of engagements recently, one in a recital with the Choral Art Society of New Rochelle, N. Y. On Easter Sunday she substituted for Blanche de Costa at Bronxville, singing morning and evening. Natalie Beach, soprano, sang for the Woman's Clubs, Belle Rose, L. L., and in New York for the Theater Assembly, as well as at the Fort George Church. Lillian Grae, coloratura soprano, with Mr. Zay at the piano, rendered several operatic arias from the Central Park broadcasting station.

Lawrence Clifford Gibson, tenor, has been busy since his successful recital, and is to create the tenor role in the new choral work, Maude Muller, to be given by the Mendelssohn Choir of Pittsburgh. William Clegg Monroe, baritone, has sung at several recitals, and is busy teaching in Charlotte, N. C. Hilliard Carter is understudy for the leading tenor role in Princess Ida.

Richard Grant Jones, tenor, is singing in the Student Prince company in Chicago. Florence Conant, coloratura soprano, has been engaged by the Shuberts to sing in a duo on the vaudeville circuit in and around New York. Harry Doctoroff, tenor, is one of Mr. Zay's recent finds, for whom he predicts a brilliant future.

## Griffes Group Changes Name

Alliteration may be a very precious thing to the advertising department but, despite its ability to roll off the tongue, as it were, it has been decided to drop it in the case of the Griffes Group—which now and from henceforth becomes the Griffes Trio. The Griffes Trio, which includes Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, has become a very much travelled organization. Much of its touring is in western states, still more or less Chautauqua-ridden, and where anything called a "group" is suspected of being a "troupe," which categorically comes

either under Chautauqua, lyceum, or minstrel show heading. This altogether rural ruling is surprisingly enough carried over into some of the larger cities—hence the change in name from Griffes Group to Griffes Trio, so as to obviate all possible confusion of the status of this organization.

## Degree Courses at Chicago Musical College

The Chicago Musical College, which always has been distinguished for its progressiveness and zeal in raising standards, has just issued new regulations in regard to its degree courses. These will not only make the degrees more valuable to the holder and to the public, but they will also insure a higher plane of general culture to those who work toward the attainment of the Bachelor, Master and Doctor of Music degrees and to the degree of Bachelor of Music Education.

Every student entering a degree course must show as a preliminary requisite a certificate showing the completion of a four year high school course or its equivalent. The Chicago Musical College will accept without examination the graduates of such high schools, academies and normal schools as give their students a complete and satisfactory preparation for colleges. Such preparatory subjects must include English, Sociology, Latin or Greek, French or German. Students entering a degree course must show sufficient advancement in the musical subjects which they will take as part of the course.

## BACHELOR OF MUSIC

This will be a four-year course, which may be taken in one of the following departments: (a) Applied Music, in which the student specializes as a soloist in piano, organ, violin, voice, or in some orchestral instrument; (b) Musical Pedagogy, in which concentration is put on the art of teaching; (c) Musical Composition; (d) Musical Research and Criticism, in which, in addition to work in the department of applied music, the student concentrates upon the literary aspect of music. In all departments the higher branches of musical theory—harmony, counterpoint, canon, fugue, etc.—are obligatory.

## MASTER OF MUSIC

The degree of Master of Music is a two-year extension of the Bachelor of Music course, and, like the latter, may be taken in one of the four departments: (a) Applied Music, (b) Musical Pedagogy, (c) Musical Composition, (d) Musical Research and Criticism. The cultural subjects will be similar to those in the Bachelor of Music course on a more advanced and extended plane.

## DOCTOR OF MUSIC

This degree may be taken by candidates who have accomplished work in, or equivalent to, the courses for Bachelor and Master of Music, and who, after not less than two years of preparation following the acquirement of the degree of Master of Music, successfully pass an examination in the branch of Applied Music in which they have taken the previous degrees, in Musical Aesthetics, the higher branches of Musical History, Musical Theory (including Double Counterpoint, Fugue and Fugal Analysis, Orchestration, Musical Literature, etc.). In the department of Musical Research and Criticism an elaborate thesis will be required. In that of Composition, the candidate will be required to submit a work for full orchestra and chorus.

## BACHELOR OF MUSIC EDUCATION

As in the case of the other musical degrees, a candidate for the degree Bachelor of Music Education must present a high school certificate or its equivalent. In addition to the regularly prescribed course of studies—which will be a four-year one—students are required to take English, Psychology, Sociology, History of American Education, Modern Languages and Principles and Practice of Teaching.





# JOHN COATES

"THE INCOMPARABLE"

—London Daily Mail

"BRITISH TENOR DELIGHTS IN SONGS"

—Headline of N. Y. Sun (W. J. Henderson)

"COATES THE MASTER"

"A singer 'whose price is above rubies'"

—H. T. Parker in Boston Transcript

**Public Enthusiasm Marks New York and Boston Appearances of Famous English Singer**

## W. J. Henderson in N. Y. Eve. Sun

John Coates, tenor, who revealed himself in a song recital last evening in the Town Hall, has been called "Britain's greatest singer," "the very voice of Britain" and "Albion's ambassador" abroad. Mr. Coates introduced himself with a novel and interesting program. It consisted entirely of songs from Shakespeare, but the singer with fine artistic ingenuity gave his entertainment vivacity by presenting each lyric with an old and a modern setting except in one or two cases where only one existed.

It is a pity that Mr. Coates did not come sooner. We should have earlier made the acquaintance of a captivating art and an engaging personality. Mr. Coates is a singer. He has quality of tone sufficient for his present needs, and problems of tone production do not trouble him. He soars into his upper scale with that ease which has marked the delivery of so many British tenors.

He has good breath control and uses it for extended and exquisitely curved phrasing. He has admirable diction; one knows what the song is about. He is a master of style. He has a style for every song and the right style. And he keeps it throughout the song. He has communicative force and to this he adds a cunning use of pose and bodily movement. In short he has for each of his lyrics a completely formed plan of presentation, and when you have heard him sing the number you feel that nothing has been neglected that was necessary to a musical and delightful publication of its meaning.

Last evening's assembly, a large one including several vocal teachers, singers and instrumental musicians, made no secret of its pleasure. Mr. Coates got a hearty welcome and well deserved it.

## Pitts Sanborn in N. Y. Telegram Mail

John Coates, an English tenor of veteran fame, made his first appearance in New York at the Town Hall last evening. Emphatically it was a case of better late than never. This recital of Shakespeare songs proved to be one of the most delightful events of all this long season of music. Mr. Coates—"arch-Chanter John" of Sir Edward Elgar's dubbing—not only sang with art that was truly consummate, but he interspersed comments as he went along of winsome learning and of priceless humor. Mr. Coates has a port, a presence and a personality, and he is urbanity itself about it all. This Shakespearian evening of his might have been a playful moment in the life of a Cabinet Minister.

Mr. Coates' art as an interpreter could hardly have been finer at any time than it is today. His diction might serve as model to anybody who has ever sung; his sense of nuance and the musical line is of the finest; he has a rare command of mezza voce; he combines as only the most accomplished artists can the musical with the rhetorical phrase. In a word, Mr. Coates' singing is that of a master and is instinct at every point with the captivating charm of great art.

His audience testified repeatedly to its joy in everything that he did. One artistic song recital.

## Paul Morris in N. Y. Eve. World

It is a pleasure to record that the famous English tenor, John Coates, who, after an absence of two decades from this country, returned to give a recital last night in Town Hall, is not much interested in the gloomy art of singing sad songs. He is a humorist, a light-hearted, gay singer, a painter of bright fanciful musical pictures.

Yesterday was Shakespeare Day, and appropriately, he gave a whole program of songs set to texts of the famous bard of Avon. It would have been a hazardous undertaking for another singer. I cannot recall a single other musician who could have presented such an entertainment without making it monotonous. But Mr. Coates' hearers laughed and applauded with the enthusiasm of an Al Jolson audience. There was no rough humor. Mr. Coates is an artist in the best sense. So perfectly does he phrase his music that he seems to be talking to his audience as he sings. The balance between word and music is adjusted with the greatest skill. He made every number a thing of great beauty.

Between songs Mr. Coates gave short explanatory talks, and his speeches were almost as absorbing as his singing.

## F. D. Perkins in N. Y. Herald Tribune

John Coates, a figure well known to British concert platforms, made his first recital appearance here last night at the Town Hall. His voice was skillfully and artistically used, with smoothness and delicacy, a sense for nuance in softer passages, and a remarkable expressive ability, coupled with unmistakably clear diction. With an appearance and manner which, we were told by a friend of that author, vividly recalled the late Henry James, Mr. Coates sang and discoursed—for the concert was virtually a lecture-recital, although "lecture" hardly describes his pleasantly informal remarks—with an enthusiasm that rapidly communicated itself to his hearers, who, with the singer, gave evidence of having a very enjoyable time. In gesture and expression he showed a histrionic ability which must have stood him well in his opera and light opera days.

## (An Appreciation from H. T. Parker in Boston Transcript)

AN ENGLISH MASTER—Mr. John Coates deserves the reputation that from London has long heralded him. By the evidence of his concert last evening, he is singer, musician, commentator, and entertainer all in one. Mr. Coates, moreover, has a way with an audience. His voice ranges widely and freely. Baritone quality does not darken the lower tones; the upper, easily produced, escape the Latin vices and idiosyncracies. Well-schooled by others, watchfully schooling himself through half a lifetime of song, Mr. Coates uses this voice discerningly, pliantly, surely. He sustains a melodic line, curving into it the coalescing phrases. He is quick to the rhythmic accent which is musical life; the gradations and modulations, which are musical variety; the play of tonal color in which often dwells musical significance. His diction is a marvel of clarity, plasticity, characterization; while in it dwells also the beauty of English speech and song to poetry mated. He is also of those singers "whose price is above rubies." For he has a mind and an imagination as well as a voice and an instinct. From beginning to end he shapes and adjusts a song. He is a singer to bring pleasure to all and sundry, he is also a singer of masteries for the studios. Mr. Coates disclosed these abilities through a program that put the routiners to becoming shame, and that was refreshment to his hearers.

## Boston Globe

A large audience greatly enjoyed Mr. Coates' singing, and relished his deliciously informed comments between the numbers. It was easy to see why he has long been a public favorite in England, and equally easy to prophesy for him great popularity with American audiences. His excellent diction, his thorough yet never pedantic musicianship, enable him to convey to his hearers his spirited imaginative interpretations of text and music, unhampered by limitations of technic or of vocal means.

## Boston Herald

—a vocal skill truly amazing.

All the evening he showed himself a singer of extremely fine direction, of a strongly developed power of differentiation of mood, of nice feeling for the melodic line.

## Winthrop P. Tryon in Christian Science Monitor

He sang with all the finish of style of a Clement and with all the power of interpretation of a Wullner. He is without doubt to be regarded as the great vocal artist of the season, in spite of his coming to the United States at the eleventh hour and appearing without any sort of preliminary trumpeting.

**Limited Tour—Next Season Now Booking**

**Management: LOUDON CHARLTON**

**Carnegie Hall, New York**

**STEINWAY PIANO**

## CINCINNATI FESTIVAL

(Continued from page 5)

and Van der Stucken's reading of the score was meritorious in every respect.

After a thirty minute intermission Liszt's Psalm Thirteen was performed with John McCormack singing the tenor solos with all his wonted artistry. The chorus had further opportunity to display its full gamut and sang with such enthusiasm as to electrify the listeners. A very fine opening night that presaged well for the balance of the week's music festivities!

During the intermission, Lawrence Maxwell, president of the Cincinnati Musical Festival Association, was tendered a bouquet of roses by Frank Ellis, dean of the choristers, who thanked Mr. Maxwell for all he has done for the good of music in Cincinnati and for the May festival in particular. Mr. Maxwell answered from his box, and those who heard his remarks applauded him at the conclusion.

## SECOND CONCERT

The second evening was devoted to one of the great masterpieces of the classic school—Bach's St. John's Passion. This was the first performance of the masterpiece at these festivals. This work has not been performed very often in America, but sufficiently enough to have been extensively analyzed in the *Musical Courier* columns and its many beauties pointed out to the readers of this paper, so that at this time this reviewer will devote the space given him to its presentation in Cincinnati at Music Hall on Wednesday evening, May 6.

The performance, as a whole, was praiseworthy, especially the singing of the various chorales. Though one would prefer to hear Bach's St. John's Passion in a cathedral, where such works really belong, its rendition by the forces at the disposal of Musical Director Van der Stucken was so impressive that one forgot, as though under a spell, that he was seated in a concert hall with women in décolleté and men in evening dress. True, in other days, all the great oratorios were performed in churches, and it must have been quite imposing to those who went to the Thomas Church in Leipsic in 1724 to hear, in its proper environment, a work that was destined to become the classic it is today.

As already stated, the performance of the chorus was the outstanding feature, as the music was sung with great conviction, with fine proportion in the various departments. The choristers were well taught how Bach should be sung, and they sang the music with the required grandeur and nobility. Conductor Van der Stucken, too, knows Bach, and to him is due in a great measure the credit for the extraordinary work of the choristers and the superb accompaniment played by that fine instrument, the Cincinnati Orchestra. Van der Stucken conducted as though absolutely sure of his forces, and right he was, as his most minute demands were instantly answered and that unity of thought between conductor, orchestra and soloist made the performance a memorable achievement. The Cincinnati Festival chorus has a fine record to look back to and its singing of the Bach St. John's Passion adds another laurel to its long list of superb musical accomplishments. Superlative upon superlative could be piled up to reiterate the deep impression the choristers made on the listeners. It was as eloquent singing as these ears have ever heard from a chorus in this or foreign countries. Beautiful singing by choral societies nowadays is rather uncommon, so one's enthusiasm was aroused even though not permitted to be expressed by applause, to which the choristers were well entitled. Mr. Van der Stucken was in superb form as his interpretation of Bach's sacred work indicated.

Dan Beddoe had the difficult task of singing the recitatives of the Evangelist. Well trained in the art of oratorio singing, Mr. Beddoe gave a splendid account of himself. His diction was so clear that not a single word went amiss, and his singing was that of a consummate artist—one who knows what he is about, who fears no high tones and who understands voice production. Mr. Beddoe has used his voice so well in his long career that it is today as fresh as in the days of his youth. He sang all the recitatives cleanly and with that surety of attack that befits a master-singer. His singing was one of the outstanding features.

George Meader, another interesting Bach interpreter, sang the tenor solos in the first part with great conviction and clear tones. Louise Homer, always a very fine artist and singer, rendered the contralto solos well, albeit a shortness of breath was noticeable in the long phrases in which Bach revelled. Ethyl Hayden, a young American soprano, made a good impression through the clarity of her tone, and with maturity she should prove a fine interpreter of Bach. Robert Maitland sang the lines of Jesus with sincerity and volume of tone. Fred Patton knows the Bach traditions, and, in splendid fettle, sang the aria, Consider, Oh My Soul, with dignity and resonance. Robert J. Thuman, a Cincinnati baritone, was entrusted with the role of Pilate and his work was in every respect on a par with that of the visiting soloists. Incidental solos were rendered by Elizabeth Durland Langhorst, Mary Swiney Johanning, Else Denton, Howard Hafford, George W. Keller, Albert Schnike and Fred F. Muething. Each sang his or her bit with comprehension, and helped individually in sustaining the high ensemble of the performance.

The chorus comprised, besides the regular festival chorus, the Schola Cantorum, a children's choir and solo chorus.

Preceding the singing of the Passion According to St. John, Sidney C. Durst, a local organist, whose name is not unknown outside his own community, gave a clean-cut rendition of Bach's prelude and fugue in E flat (St. Ann's).

## THIRD CONCERT

On Thursday evening, May 7, the third concert was given and proved one of the most interesting of the festival. This for various reasons: first, Brahms' seldom sung German Requiem, served for the American debut of Florence Austral, the Australian soprano; then, Frederick Stock's Symphonic Variations were played by the Cincinnati Symphony Orchestra under the direction of the composer; the concert was also made interesting by the appearance of Howard Hafford, a young Cincinnati tenor, who sang Schubert's Omnipotence.

Though the work of the choristers under the direction of Frank Van der Stucken was of the highest merit, first place in this review must be given Florence Austral, a newcomer on these shores but a great favorite abroad. Before discussing the merits of her performance it may truthfully be said that her success with the audience had every earmark of a triumph, and that from now on she will endear herself to

American audiences. Miss Austral had a difficult task—that of making her first appeal in the difficult soprano solo in Brahms' Requiem. Although Brahms knew the voice, he makes in his Requiem demands that require not only a soprano of very high range but also a voice of exceptional volume. There are probably but few numbers that call for greater technique than the soprano solo in Brahms' Requiem. One must be absolutely sure of possessing all the requisites before accepting the burden of making a first appearance in such a trying part. Miss Austral was rightfully chosen for the role, and she, too, was right in accepting the call of the Cincinnati May Festival management.

When she had sung but a few bars the audience well knew that it was listening to one of the greatest voices that has been imported in many a moon, and when she soared to B flats that were stentorian, more than one listener was seen sitting up and taking more than passing notice. Miss Austral's organ is classified as brilliant in all registers, but the upper tones will make the soprano famous throughout the musical world. The voice is very fresh, warm, luscious,

contortions that irritate one's optics and divert the ear? True, the baritone part in the Brahms Requiem is a trying one. Vocal intricacies follow one another, but those obstacles should be surmounted without apparent hard labor.

As stated at the beginning of this review, Brahms' Requiem is seldom given, though it had been presented four times before at these festivals. This rarity of performance of the stupendous work is due to the great difficulties of its chorales. All the beauties of the music were revealed under the firm and sure baton of Conductor Van der Stucken. He knows Brahms and he knows his choir. Thus, all the moods were well reflected in the singing of the chorus and the playing of the orchestra. The smallest details had been worked out, angelical pianissimos contrasted well with voluminous fortissimos, and every passage was sung and played with nobility and grandeur.

It was a performance that again revealed the Cincinnati festival chorus as a body of superb singers, even splendid musicians. A great part of the success of the performance was due to the conductor, who had trained his forces well and who got from them every ounce of energy and musical intellect.

The third concert will also be long remembered, as it afforded an opportunity to hear anew Frederick Stock's Symphony Variations, which he wrote twenty-two years ago and which, at the time of their birth, impressed sufficiently to predict for Stock a very bright future. That he did even more than was anticipated then, not only as composer but as conductor, is to the credit of the indefatigable conductor of the Chicago Symphony Orchestra. A deep student, he has worked assiduously, and from a good conductor has risen to one of the most celebrated of the day—one of authority, of superb knowledge and efficiency. His Variations have been reviewed often in these columns, so it will suffice to say that they were received enthusiastically by the audience and played admirably by the Cincinnati Orchestra.

This review would be incomplete if words of praise were not set down for Howard Hafford, who concluded this unusual program with beautiful singing of Schubert's Omnipotence. Mr. Hafford knows how to sing and his voice is most agreeable. All in all it was a concert that can be written in golden embossed letters in the annals of the Cincinnati May Festivals.

## FOURTH CONCERT

Gabriel Pierre's St. Francis of Assisi had its first performance in Cincinnati at the fourth concert on Friday evening, May 8. Having been reviewed at length when first produced in America, an analysis of the work here seems unnecessary, and the superb interpretation given it by the festival chorus, orchestra and well chosen soloists, is featured instead.

The festival chorus was augmented by a solo chorus of adult voices and a large children's chorus. They sang the very difficult work beautifully and the regular chorus proved as efficient in the modern work as the previous evenings in oratorios that are recognized as classics. The magnificent rendition given the work emphasized once again the very minute attention the choristers have received from their leader, and the children showed what can be accomplished by diligent training. These children, three hundred in number and recruited from Cincinnati public schools, sing with understanding. They do not shout in a haphazard manner but they seem to know what they are singing. They answered Conductor Van der Stucken's demands as good soldiers, or rather splendidly routinized singers. Their attacks were precise; they sang accurately on pitch, and their voices were modulated at the wish of the leader. For many years Cincinnati has made the children's chorus one of the most attractive features of the festival and Cincinnati is right. Its children's chorus is unsurpassed. It is in a class by itself and this reporter believes a great part of the fame of that chorus revolves on Alfred Hartzell, who has been the chorusmaster of the May Festival for many years and who trained the children's chorus for this festival as for the former ones.

Of the soloists, one must single out Edward Johnson, who sang St. Francis. Johnson belongs to that category of singers who leave little to chance, who studies a part first of all with reverence for the composer and brings out the message with fine musicianship. Johnson, too, is another singer who has devoted much time to diction. He well knows that a lot of pleasure is derived when the audience can understand the text without gluing its eyes on a program book, and articulates so well that each word pronounced by this gifted artist reaches the listeners. In glorious voice, he gave his admirers many opportunities to display their enthusiasm.

Reviewing the work of the other soloists in the order in which their names appear on the program must be mentioned, first, Robert Maitland, who sang the two parts, the Leper and Christ. All the good qualities noticed in his work throughout the week were again in evidence, and likewise his bombastic manner of projecting his voice; his delivery of his various solos was satisfactory. Fred Patton gave distinction to the part of Friar Leon. Dan Beddoe, one of the big stars of the twenty-sixth Cincinnati May Festival, was given the roles of the Friar Angelo and A Friend. Robert J. Thuman again held his own with the visiting artists and sang the music given to Friar Masseo more than acceptably well. Ethyl Hayden was rightly chosen for the role of Sister Clare; her voice lent itself superbly to such music as Pierre wrote for that part. It is a voice so clear, so fresh, as to call it an angelical voice. Its purity is remarkable and the bell-like tones with which she voiced Sister Clare made the character seem devotional—even ephemeral. Her voice floated to the most remote corner of the big hall and she made a hit all her own.

Nevada Van der Veer strengthened the splendid impression she had created the opening night in *The Dream of Gerontius* through a beautiful vocal interpretation of the *Lady of Poverty*. Her tones were luscious and as such were ointment to the ear. Elizabeth Durland Langhorst sang Lucia.

Conductor Van der Stucken was as efficient in the Pierre work as with others throughout the festival, and the orchestra under his leadership played the lovely oratorio superbly.

## FIFTH CONCERT

Due to other duties that called this writer away from the festival sooner than anticipated, the last two concerts,



## MME. VERA LAVROVA

Is Singing with Great Success

## "JUNE BROUGHT THE ROSES"

Other Harms Successes:

"Oh Miss Hannah"  
 "I'll Tell the Sunshine"  
 "A Kiss in the Dark"  
 "Love Sends a Little Gift of Roses"  
 "Old Fashioned Garden"  
 "Memory Lane"  
 "Kingdom Within Your Eyes"  
 "On Sunday"  
 "Waiting for the Dawn and You"  
 "My Desire" (Cadman)

HARMS, INC.

62 West 45th Street

New York City

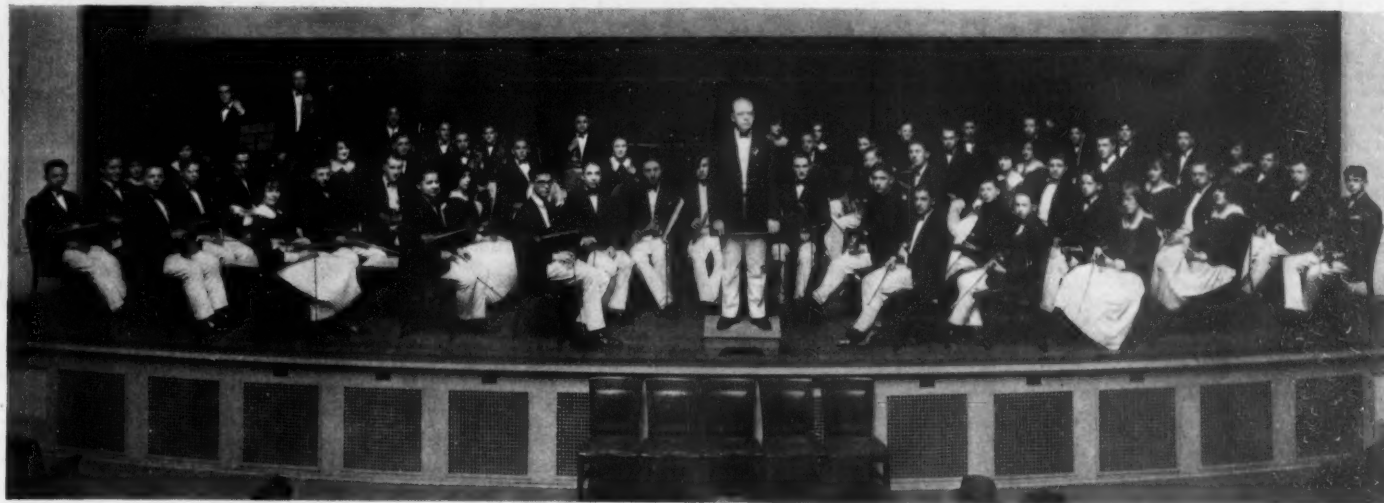
voluminous, and so well guided as to prove that Miss Austral is as proficient a musician as a singer. Her phrasing was excellent, and even when she gave full sway to her powerful voice, her tones were of rare beauty. Miss Austral is not a shouter but a fine singer. Her English enunciation is good, her stage presence dignified, and she roused the connoisseurs to a high pitch of enthusiasm. Before long one doubtless will write: "there is only one Florence Austral," just as there is only one John McCormack. She is in a class by herself.

After the intermission she sang Ocean, Thou Mighty Monster (Weber). There are some people who still enjoy that aria. We do not, but we were in the minority, as Miss Austral made in it a success that may be reported as sensational. In the Weber excerpt Miss Austral found ample opportunity to disclose the full gamut of her voice even though some of her low tones were rather foggy, and though at times she seemed to drag the tempi. Her diction was very clear, and she astounded by the bigness of her upper tones and the surety of attacks. It was more than aplomb that Miss Austral displayed—it was knowledge. Very young, she has not yet learned that the voice is a very fragile organ and that lavishness in giving out stentorian upper tones is quite a dangerous practice, and this has been found out by many a dramatic soprano. Miss Austral should take care, as she has too great a future in store in her new musical invasion to spoil a career that should be long and profitable by preserving those tones that might suffer from too prodigal use.

From the above it must not be taken that Miss Austral in the least forces her tone. Nothing could be farther from the truth, but she permits her voice to expand too freely instead of keeping it under restraint. She is a welcome visitor and many a city will want to hear her for she has much to give.

The other soloist in the Brahms' Requiem was Robert Maitland. Mr. Maitland, who had been heard the previous evening in the Bach St. John Passion, is a very good oratorio singer, but why all those grimaces, those physical





THE WATERBURY (CONN.) HIGH SCHOOL SYMPHONY ORCHESTRA, F. C. EVANS, DIRECTOR.

Saturday afternoon and evening, will be reviewed by one of the regular Cincinnati correspondents of this paper. It was with reluctance that we left Cincinnati without hearing Edgar Stillman Kelley's symphonic poem, *The Pit and the Pendulum*, which was conducted by the composer on Saturday afternoon and which had, on this occasion, its first performance. Likewise, we regretted not to hear Lodewyk Mortelmans' children's cantata, *Young America*, which also had its first American performance on Saturday afternoon.

The final concert on Saturday evening was devoted to excerpts from Wagner operas, and again we regretted not to be on hand, as the program as well as the soloists chosen gave anticipation of a very enjoyable evening.

RENE DEVRIES

## BOSTON

(Continued from page 5)

flock, so to speak, principally because of his supposed partiality for modern and ultra-modern works, let us first consider his programs. No conductor that we can recall gave more space to the ancients or evidenced more love for them. That he is catholic in his taste is indicated by an examination of the sources of his music. Central Europe was represented by the two Bachs, Beethoven, Brahms, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Smetana, Strauss, Wagner, Weber—15; the French included Berlioz, Borchart, Boulanger, Caplet, Debussy, Dukas, Faure, Honegger, d'Indy, Manuel, Rabaud, Ravel, Rigol, Roussel, Schmitt, Tailleferre—16; the Russians numbered Borodin, Glazounoff, Glinka, Liadoff, Moussorgsky, Prokofieff, Rachmaninoff, Rimsky-Korsakoff, Scriabin, Stravinsky, Tchaikowsky—11; four Italians were listed—Boccherini, Corelli, Respighi and Vivaldi; the Americans were Copland, Eichheim, Foote, Hadley, Hill and Loeffler—6; Bax, Bliss and Elgar represented the English, while deFalla carried on for Spain. In all there were 110 works performed in the course of the season, including four first performances anywhere, eight works new to America, and twenty-four new to Boston.

## IMPENDING CHANGES

A great deal of ink has been spilled in the Boston press during the past few days with reference to a "shake-up" in the Symphony Orchestra. The fact of the matter is that twelve men will sever their connection with the orchestra at the end of the "Pops" season. Of these, four resigned, among them Georges Longy, who is retiring to his farm in France after twenty-seven years as the famous first oboe of the orchestra. Eight men were notified that their contracts would not be renewed. Unfortunately, most of these eight are elderly men who have served the orchestra faithfully for a good many years; and the tactless, ungracious way in which they were dropped does not reflect great credit on the administrative methods of the trustees actively responsible for the conduct of the orchestra. At all events, as far as Mr. Koussevitzky is concerned, no question of discipline was involved in the dismissals, as was erroneously charged by some newspapers. It is true that early in the season he objected to smoking at rehearsals, but that episode had long since been forgotten.

The Russian conductor will bring back with him next fall a new first oboe and a new solo clarinet—both presumably from Paris, where great woodwinds grow in the Bois. Besides the twelve replacements in various choirs of the orchestra, Mr. Koussevitzky has obtained permission from the trustees to add a couple of first violinists, making a total of thirty-four violins. Evidently he is intent upon improving still further the quality of the orchestra, an ambition in which he will be warmly supported by the numerous well-wishers of this celebrated institution.

J. C.

(Additional Boston News on page 46)

## Donations to Congressional Music Library

The Music Division of the Library of Congress has recently had two notable gifts. The Beethoven Association of New York has donated \$1,000 for the increase of its collection of important autograph chamber music and orchestra manuscript scores by the classic masters within the sphere of interest of the Beethoven Association. The Victor Talking Machine Company has presented the Music Division with an Art-Victrola and a collection of over 500 records which were selected by the chief, Carl Engel.

Mr. Engel, in writing of these gifts, said of the first one: "The gift—far beyond its generous amount—is significant as a proof of confidence in the aims and possible services of the Library, on the part of a group most competent to judge." Of the Victor Company's contribution he said: "You can readily see how valuable machine and disks will be to future investigators. It is a fine thing for the Victor Company to have done and deserves to be known in wider circles."

## WATERBURY HIGH SCHOOL SYMPHONY CREATES STIR

WATERBURY, CONN., April 22.—The Waterbury High School Symphony Orchestra is an organization of which any city might well be proud. From an original membership of fourteen it has grown to over 100 and is doing excellent musical work. It played before the Eastern Music Supervisors' Conference in New Haven on March 20, giving Rossini's overture to *Semiramide*, the four movements of Mozart's symphony in G minor, *Allegro molto*, *Andante*, *Minuetto—Allegretto* and *Allegro assai*; suite No. 1 from Bizet's *Carmen*, and is to repeat this program at a concert to be given here May 7, in the National Music Week. Its director is Floyd C. Evans. This orchestra is also scheduled to take part in the Boston Music Festival, in the Boston Arena on May 9.

The People's Chorus is to celebrate Music Week with a concert in Buckingham Hall, under the direction of G. Loring Burwell. Plans are on foot for intensive work next fall in developing this chorus and increasing its size by auxiliary choruses in the nearby towns, all rehearsing the same music and combining in a grand concert some time during the winter season.

An open class day of the Dunning System pupils of Mrs. W. P. Ogden was held in her studio in the Buckingham building on April 2. Twelve pupils took part and small prizes were given.

Ruth Cairns, pianist, and Elinor Whittemore, violinist, with Edward Ryan as accompanist, gave a largely attended recital in St. John's parish house on the night of April 14.

The Women's Club Chorus, which sang on several occasions for the club and for the D. A. R., has suspended its practice until the opening of the fall and winter season. Mrs. Paul Kluttig sang the Invocation, by Stevenson, at the annual luncheon of the Waterbury Women's Club, while

a fine program of songs was given by Lionel Storr of New York, bass-baritone, Mrs. Storr accompanist, with readings by Althea Delight Clark, of Meriden.

Harris Stanlee Bartlett, for some years past organist of the Second Congregational Church, has resigned and will be succeeded by Charles Billings, recently organist of the First Baptist Church.

Commencement at the Academy of Notre Dame was held on April 14. As always, the exercises included much fine music. Geraldine Ingraham, a graduate of the school, did exceptionally fine work as a violinist.

O. W. N.

## Marcia Lewis in Demand

Marcia Lewis, American soprano, who is receiving many flattering comments for her artistic singing wherever she appears, has lately filled a number of engagements, including Howell, Hastings, Muskegon, etc. Beside her concert work, Miss Lewis is teaching a large class of enthusiastic students and is at the head of the vocal department of the Sherwood School of Music, Battle Creek, Mich. At the close of the season Miss Lewis expects to spend her well earned vacation at Greenville, Mich., her former home.

## Schumann-Heink at Benjamin Franklin

Mme. Schumann-Heink, the great contralto who next season will sing again with the Metropolitan Opera Company at the age of 66, will give a recital in the ballroom of the Benjamin Franklin Hotel, Philadelphia, on May 19. Mme. Schumann-Heink will initiate a series of concerts and entertainments by prominent artists to be given in the hotel.

## Warren Pupil Wins Gold Medal

Rhea Leddy, pupil of Frederic Warren, won the gold medal in the junior mezzo-soprano class of the New York Music Week contests.

# CHARLES DALMORES

FORMERLY LEADING TENOR IN FOREMOST THEATERS OF THE WORLD

**SPECIALIST**  
**IN VOICE PRODUCTION**

**WILL KEEP HIS VOCAL STUDIOS OPEN THIS COMING SUMMER**

For further information address:

**CHARLES DALMORES**

Suite 906, Kimball Hall, Chicago, Ill.

### MISSOURI F. OF M. C. CONVENES IN MOBERLY

MOBERLY, Mo.—That Missouri stands high in music was evidenced by the elaborate program presented by the Missouri Federation of Music Clubs, which convened here for its Seventh Annual Convention, April 16-18 inclusive. More than 100 delegates were present.

Mrs. Leo Eisenstein, president of the Moberly Choral Club and chairman of the convention, formally welcomed the delegates. Addresses of welcome were also given by representatives of literary and business organizations at the opening session. Mrs. Abby Llewellyn Snoddy, president of the State Federation, responded to the welcoming addresses.

Prominent at the convention was Clarence Gustlin, co-chairman of the American music department of the N. F. M. C., who gave an interpretative recital of the American opera; The Echo, by Frank Patterson, which is to be presented at the National Convention at Portland, Ore. Helen Harrison Mills, editor of the Official Bulletin of the National Federation of Music Clubs, gave an interesting talk on American Opera. She told of the music clubs' strong advocacy of opera in English. Mrs. Mills commended the work of the Missouri Clubs highly. Mrs. R. N. Garrett of Arkansas, president of this district of federated music clubs, spoke on the claim of jazz on the public today. Judge Charles Claffin Allen of St. Louis spoke of Men and Music. Judge Allen is the composer of The New America. Mabelle Glenn, state chairman of public school music, gave a talk on The Need of Public School Music in Missouri. Miss Glenn strongly urged having a state supervisor of music. Many other interesting addresses were made by speakers active in the music club movement, among whom were Anna H. Hamilton, Federation Junior Field worker; Florence Woodward, second vice-president and chairman of extension; and Cora Lyman, director of the Missouri Federation. Throughout the convention other addresses were made, interspersed with musical interludes and business meetings.

#### MUSICAL ACTIVITIES

The unusual in musical features was also presented. The Messiah was given by the Moberly Choral Club under the direction of Dean James T. Quarles of the School of Fine Arts of the University of Missouri. Eighty persons took part in the chorus. Solos were sung by Mrs. W. W. Greenland, soprano; Margaret Green, contralto; Edward Keating, tenor; Richard Silkestein, bass.

Hans Feil, Kansas City, gave a dedicatory organ recital at the Fourth Street Methodist Church and again gave an organ recital at the home of Mrs. Leo Eisenstein.

The unusual singing of a thirteen-year-old boy soprano, Ellis Ruble DeLong of Kansas City, created a sensation. The boy will soon go on a trans-continental tour with the choir of The Little Church Around the Corner. His entire training has been given him by Mabelle Glenn of Kansas City.

A concert by the artist members of the Federation, artists from all sections of the state taking part, was a distinctive feature of the convention.

#### YOUNG ARTISTS' CONTEST

In the Young Artists' contests the winners were: Piano, Florence York Stahl, Joplin; violin, Harold Bernhardt, Kansas City; voice (woman's) Wilma Bonfield (soprano), Kansas City. No honors were awarded in the division for male voices. The winners, besides receiving a prize of \$25 each, will represent Missouri in the district contest to be held in Wichita, Kansas. District winners will represent their respective districts at the national contest to be held in Portland, Ore.

#### FEDERATION NEWS

One of the most remarkable accomplishments of the Missouri Federation of Music Clubs has been the addition of forty-seven new clubs to the Federation in the last year. For years the Missouri Federation has ranked highest in junior clubs.

Much has been done during the year on the scholarship fund for students. Any young students of music in the state may have financial help from the Federated Music Clubs by application to any federated club and by passing an examination.

The Monochord, a monthly publication issued by the Federation, made its initial appearance this year, and has proved a valuable organ in the life of the clubs throughout the state.

All officers of the state federation were re-elected for the coming year with the exception of auditor. They are as follows: President, Abby Llewellyn Snoddy, Mexico; vice-president; Florence M. Woodward, Kansas City; second vice-president, Mrs. F. C. Papendick, St. Louis; third vice-president, Mrs. Halbert White, Kansas City; recording secretary, Mrs. Jasper Blackburn, Webster Groves; corresponding secretary, Alta Ritchie, Mexico; treasurer, Mrs. Robert

Peden, Kansas City; auditor, Mrs. Sanford Sellars, Jr., Lexington.

The new board of directors is composed of Mrs. Warren L. Barr, Moberly; Mrs. William John Hall, St. Louis; Mrs. Boulware Jameson, Fulton; Mrs. J. Forbes Johnson, St. Louis; Mrs. E. F. Yancey, Sedalia.

The convention for 1926 will be held in St. Louis.

L. W.

### MONTEVALLO'S FIRST FESTIVAL

MONTEVALLO, ALA.—The first annual Music Festival took place here at Alabama College on May 1 and 2, under the direction of Frank Earl Marsh, Jr.

The Festival was opened auspiciously by the presentation of Rhys Herbert's operetta, The Wild Rose, given by the College Glee Club and assisted by the College Orchestra. Frank E. Marsh, Jr., was the musical director, Lucyle Hook, the dramatic director, and Polly Gibbs, pianist. Those participating were Winifred Castelman, Anna Mae Skinner, Madge Jacobs, Joy Cawthon, Helen Bishop, Mary Riley, Lucille Clay, Genevieve Turberville, Sarah Binion, Helen G. McNeil, Eleanor Hooper, Anne Jones, Verna Brasher, Marie Turner, Ethel Thompson and Alice Mahler.

The May Day program took place on the college campus and was given the next afternoon. The crowning of the

## RHYS MORGAN

THE  
WELSH  
TENOR

"A joyous voice."  
—Vincennes  
Morning Commercial.



THE  
WELSH  
TENOR

Melissa Piano Used

Management: ROGER de BRUYN  
1639 Broadway, New York  
Dr. J. O. Howells, Associate

## RHYS MORGAN

May Queen and the program given in her honor is always interesting.

The Alabama College Society, Mr. Marsh, conductor, ended the Festival with an excellent concert assisted by Mary Melissa Snyder, Rebecca D. Stoy, Jerome Swinford and Elizabeth Blair Chamberlin.

### Two Stephens Pupils in Recital

Two recital programs were recently given at the New York studio of Percy Rector Stephens, the first by Elaine Horton, of Port Chester, N. Y. Miss Horton has a contralto voice of excellent quality and wide range and she proved herself capable of singing a program which required high artistic treatment in a thoroughly satisfactory manner. Her diction was very good throughout and her mood flexible and sincere. Miss Horton revealed a careful and thorough training in all the elements which go to make up a singer. The program was made up of songs by César Franck, Widor, Glazounoff, Strauss, Brahms, Reger, Wolf, Charles T. Griffes, Granville Bantock and other American composers and included the aria Viens Aider from Samson. Emil Polak was the accompanist.

Helen Ernsberger, mezzo-soprano, sang the second program. Her interpretations were musically and interesting, her voice of a delightful quality. Again the diction was remarkably good in all languages. Miss Ernsberger sang songs including Old English and Early Italian, a group of Franz Ries, a group by American composers and the Che Faro. Herbert Goode supplied excellent accompaniments.

### More Dittler Activities

Herbert Dittler, concert violinist, who enjoyed a particularly busy season, appeared as soloist with the Lyric Club at the Hotel Waldorf-Astoria on April 28, and on the following day was again heard as soloist at the McMillan Theater, Columbia University.

### Dudley Buck Studio Activities

Frank Munn, one of the many artists from the Dudley Buck studio, has been added to the list of Brunswick recording artists. He broadcasted recently from the Brunswick station, and gave a great deal of pleasure to the many people who heard him, judging by the number of letters received praising his beautiful singing.

Alma Milstead, the young soprano who won the scholarship awarded by the Texas Federation of Music Clubs, has been engaged as soloist by the Calvary M. E. Church of East Orange, N. J. Miss Milstead and E. Boardman Sanchez, known to radio fans as the "Texans," broadcast repeatedly from the different stations, singing ballad-duets and solos.

Adelaide De Loca, contralto, has been and is filling many concert engagements. On April 2 she was assisting artist with the Alhaja Trio at Kingston, N. Y. Her singing attracted so much attention that she has been engaged by the Mendelssohn Club as soloist at a concert in Kingston, N. Y., in May. Her engagements for May are as follows: May 3, Hotel McAlpin, New York City; 4, Euterpia Club, Poughkeepsie, N. Y.; 7, Van Alstyne Hotel, Schenectady, N. Y.; 8, Apollo Club, Saugerties, N. Y.; 12, Mendelssohn Club, Kingston, N. Y.; 14, Sacred Concert, Bloomfield, N. J.; 18, Chickering Hall, New York.

Frank Forbes, baritone, has been reengaged as soloist at the Tompkins Avenue Congregational Church, Brooklyn, N. Y.

Leslie Arnold, baritone, has been reengaged by the Church of St. Rose of Lima, New York City, for 1925-26. He has had a busy season, filling many concert engagements.

Ella Good has been reengaged as soloist at the Emmanuel Baptist Church of Brooklyn, N. Y., for 1925-26. Mrs. Good is conductor of the Brooklyn Edison Choral Club, which will have its first concert on May 26. She is also conductor of a new choral society organized by the Brooklyn Borough Gas Company. Some recent bookings include a concert in the Brooklyn Academy of Music today, May 7; Chickering Hall, May 18, and Brooklyn, May 26. Mrs. Good sang recently at a reception tendered to Bishop Manning, held at the residence of Mrs. J. Gude.

William Guggolz, bass baritone, has been reengaged as soloist at the Church of the Reformation, Brooklyn, N. Y.

Mr. Buck will hold his annual spring recital on May 18 at Chickering Hall, New York.

### Gray-Lhevinne Repeat Dates

The late spring and fall will find Estelle Gray-Lhevinne, violinist, filling many repeat dates in cities where her unusual recitals have already been given this season. Her management has completed definite arrangements of ninety-eight Gray-Lhevinne recitals for the coming season with a large percentage of repeats.

During music week, Gray-Lhevinne was scheduled to give recitals in Cleveland, Ohio; Erie, Pa.; Buffalo, Niagara Falls, and Rochester, N. Y., presenting three or four special student recitals besides the regular evening programs.

Gray-Lhevinne has been on the Pacific Coast the past few weeks, leaving California for New York on April 22. Before going West this season, Gray-Lhevinne filled a tremendous season of more than 150 full recital programs throughout the East and Eastern Canada, heading some of the biggest series courses in the country.

### Wentworth and Parr Direct Masque of Pandora

Estelle Wentworth and Albert Parr have been engaged to direct the presentation of Longfellow's Masque of Pandora in St. Hilda's Garden, Cathedral Close, Mt. St. Alban, Washington, D. C., May 15. The two leading roles, Pandora and Epimetheus, will be played by Nina Norman and Woodruff Youngs, two artist pupils of Miss Wentworth. An important character will be portrayed by Mr. Parr, and the remainder of the cast will be made up of members of Miss Wentworth's classes.

Betty Thornberry, soprano, another Wentworth artist, recently sang at two banquets in Baltimore within a week.

### Bachaus to Teach and Concertize

Bachaus' duties at the Curtis Institute of Music in Philadelphia next season will necessarily limit his concert activities, but length of his season here will make many appearances possible. Mr. Bachaus, sailing on May 5, announced that he would return about November 15 and would remain here until May 15.

### National Arts Club Members in Recital

A festival program of music was given by members of the National Arts Club in New York on April 22. The artists participating included Mrs. Herbert Weiser, soprano; George Harris and James O. Boone, tenors; Julius Delbos, pianist; August Palma and Helen Hunt, violinists.

# ZERFFI

Teacher of Singing

## VOICE PRODUCTION WITHOUT INTERFERENCE

## SPECIAL SUMMER CLASSES FROM JUNE TO SEPTEMBER

Miss Ethel Pfeifer, Assistant Teacher

For Terms Apply Secretary

### ZERFFI STUDIOS

309 West Seventy-Eighth Street  
NEW YORK

Telephone: Trafalgar 4385



**Castelle Active as Teacher and Conductor**

George Castelle, one of Baltimore's most prominent musicians, won a splendid tribute from Walter Damrosch following the recent performance of Beethoven's Ninth Symphony in the Lyric Theater, Baltimore. Mr. Castelle prepared the chorus for the performance, and that he acquitted himself in a highly creditable manner may be judged from a



© Bachrach

GEORGE CASTELLE.

letter received from Mr. Damrosch in which he stated: "Please permit me to thank you again for the generous and musicianly help you gave me in the rendering of the Ninth Symphony. The splendid singing of the chorus was largely due to your efforts and I shall always remember the performance with pleasure and gratitude."

Mr. Castelle is director of the Meyerbeer Vocal Ensemble, an organization which critics have stated has a tone that is big and rich in volume and of beautiful quality. This Ensemble sang a short time ago at the Maryland Casualty Club House, at which time Mrs. Castelle furnished artistic piano accompaniments. The soloists included Rose Cushner, Henrietta Ries, Kern Elsie Kraft, Paul Nachlas, Henry Alsrue, Robert Wiederfeld and Lorena Brodman, all of whom are pupils of Mr. Castelle. In reviewing this concert the Baltimore Evening Sun stated: "In operatic selections, not less than in songs, the combined chorus proved equal to advanced requirements, and there was striking uniformity of excellence throughout. The soloists were all in fine form, singing warmly, enthusiastically and effectively."

Pupils from the studio of Mr. Castelle are constantly appearing at various affairs with success. Following Emily Carman's recent appearance at the Lyric the Baltimore Evening Sun stated that she sings with ease and her soprano is warm, soft and appealing in all ranges, as well as of pronounced purity. Robert Wiederfeld also sang at this concert, and, according to the Evening Sun, "He is a young baritone who already has done much highly creditable work on the concert stage. He possesses a voice of unusual purity and resonance, and under the instruction of George Castelle he has developed a style that promises much for his musical future." Praise also was given to Mrs. Castelle for her splendid accompaniments.

Elsa Baklor, another Castelle artist pupil, was so well received when she appeared as soloist at a concert by the Associated Glee Clubs of Baltimore and Washington that it resulted in several additional appearances. At this concert Mr. Castelle directed the Meyerbeer Singing Society, and in commenting on it the Sun critic stated: "...the high point probably being reached in The Invictus, of Bruno Huhn, which was rendered under the direction of George Castelle with a sweep and a soaring, exultant spirit that made it appear inspired."

In addition to holding many pupils' recitals at his Baltimore studio, Mr. Castelle recently presented his artists in a performance of Rigoletto which was highly praised by the Italian colony. Among those taking part in this opera were Elsie Craft, Mr. Wiederfeld, Rose Cushner, R. Bianconi and Paul Nachlas.

**Philip Mittell Pupils' Recital**

Walter Scott, artist-pupil of Philip Mittell, was heard in a violin recital at the Mittell studios, 939 Eighth Avenue, on May 1. This is the third recital within three weeks given by pupils of Mr. Mittell. In each instance the same care was noticeable in technical development, tone and intonation.

Walter Scott, who is only eleven years old and has studied with Mr. Mittell for the past five years, revealed in his performance sincerity and musicianship of a high order; he gives promise of a brilliant future. His program was made up of the concerto No. 7, De Beriot; Rondino, Beethoven-Kreisler; Arioso, Bach-Franko, Menuet, Porpora-Kreisler; Liebesfreud, Kreisler, and Concerto No. 2, Wieniawski. He was ably accompanied by Samuel Jospe.

**Simmons Sings at Gigli Reception**

William Simmons, the American baritone, was one of the soloists at the reception given for Beniamino Gigli, tenor of the Metropolitan Opera Company, which was held at the home of Dr. John A. Harris, Riverside Drive, New York City, April 14. Mr. Simmons was heard in a Handel aria and a group of Old English songs, and won the approval of the guests, many of whom are prominent in the political and social life of the metropolis.

**Marcella Roeseler on Tour with Metropolitan**

Marcella Roeseler, dramatic soprano of the Metropolitan Opera Company, is on tour with the company. She has

just been engaged for her third season. During her last two weeks in New York she had three concert appearances—one with the Brooklyn Schubert Choral Society, one in a joint recital with William Bachaus at the Hotel Astor, and one to sing Mendelssohn's Loreley at the Academy of Music in Brooklyn.

**WASHINGTON HOST TO D. A. R. CONVENTION**

Huhn Works Sung by Hood and Moore—Stanley-Dixon-Foss Recital Enjoyed—Munz, Heifetz and Harvard Glee Club Give Concerts—Local News

WASHINGTON, D. C.—April 4 brought Bruno Huhn to Washington for a program of his own compositions. A select gathering at Rauscher's was enthusiastic and demanded several repetitions and a number of extras. The soloists were Gretchen Hood, soprano, and Raymond Moore, baritone.

The Monday Morning Music Club likewise were heard in a group of Mr. Huhn's works. The composer was at the piano for all selections.

**STANLEY-DIXON-FOSS RECITAL**

Under the direction of the National Council of Women the third Promenade Concert of American Artists was given at the Mayflower Hotel, April 6. Frederic Dixon, pianist, gave an excellent account of himself; Katherine Foss, mezzo-soprano, was heard to advantage, and James Stanley, baritone, appearing for the second time this year, proved delightful. Eleanor Stark Stanley and George H. Wilson were the accompanists.

**FIRST CONCERT BY MUNZ**

Mrs. Wilson Greene presented Mieczyslaw Munz in recital at Central High School, April 17. Mr. Munz for his initial local appearance chose an exceptionally well balanced program and was required to add many extras at the close of the concert.

**PEGGY ALBION PRESENTS HEIFETZ**

At the Auditorium, April 19, the first concert sponsored by Peggy Albion brought Jascha Heifetz for a late but most welcome recital. Assisted by Isador Achron, the C minor sonata of Grieg was listed, as well as many smaller works. The gathering was exceptionally large and recalled the violinist many times.

**MUSIC FOR THE D. A. R. CONVENTION**

A varied list of attractions marked the annual convention of the Daughters of the American Revolution, held at the Auditorium during the week of April 20. Ethel Holtz-claw Gawler, soprano, and Isaac Minovitch, violinist, were the soloists at the morning session, April 20. The evening gathering of the same day brought the prime attraction of the occasion in the person of Joan Ruth, Metropolitan Opera soprano. Miss Ruth was hailed with great applause. Mrs. C. R. Chindbloom was the able assistant. Additional music was furnished by the United States Navy Band, Charles Benter, directing.

The noon memorial service, April 21, programmed several numbers by a quartet consisting of Netta Craig, Mildred deHart, Edward Lippett and Fred J. Eden, Mrs. James Shera Montgomery accompanying.

The Navy Band, Billee Osborne, bird whistler, and Mary Keyes, violinist, provided the attraction for the evening of April 22, while a similar office was served by Edgar Gray, basso, the following day at the same time.

On April 24 a special program was arranged by the United States Marine Band with Taylor Branson in charge. Francesca Kaspar Lawson, soprano, was the soloist. She received many tributes of praise. Mabel Finch Rawlings accompanied Mrs. Lawson.

**HARVARD CHORISTERS VISIT**

The Harvard Alumni and a large audience of interested concert-goers were on hand to greet the Harvard Glee Club at their recital in the National Theater, April 23. The usual group of ecclesiastical numbers began the affair and were followed by lighter compositions. Dr. A. T. Davison directed as usual. F. W. Ramseyer and C. T. Leonard were the accompanists.

**NOTES**

Katherine McNeal, pianist, has left for an extended European tour. She will make sundry appearances while on the

**ANNOUNCING**

# JOHN McCORMACK

## CONCERT TOURS

Now Under  
the Exclusive Direction of

**D. F. McSWEENEY**

565 FIFTH AVENUE NEW YORK

continent and likewise do some coaching. Upon her return in the fall her studio work will be resumed.

Gladys Hillyer, pianist, was the soloist at the Rotary Club, April 22.

Dr. T. S. Lovette lectured at the Arts Club, April 21. His subject was the Mystery of the Piano String. He further discussed the relation of the instrument to the wireless concert work. Jack Charlton Ward, mezzo, sang a group of Dr. Lovette's songs with the composer at the piano. There were several solos added by the speaker to close the evening.

Alice Eversman, soprano, has left for a Central American operatic tour.

T. Guy Lucas, organist and Katherine Riggs, harpist, were heard in recital at St. John's Church, April 4.

Horace Alwyne and the Washington Madrigal Society gave a recital at Rauscher's, April 20. Myron T. Whitney directed the singing of the society which was most attractive. The piano work of Mr. Alwyne was quite up to his customary standard.

The forty-first public concert of the Washington College of Music was listed for April 20 at the Central High School.

Charles Trowbridge Tittmann was the soloist at the musical evening presented by the Burlington Hotel, April 12. Katherine Riggs, harpist, appearing in a like role, April 19, was well received by the large gathering. Miss Riggs was also soloist for the Women's Democratic Club of Montgomery County, Maryland, April 22.

T. F. G.

**Stratton Reengaged for Brooklyn**

As a result of his successful recital at the Brooklyn Academy of Music on March 25, Charles Stratton has been reengaged for another appearance there next season. May 5 the tenor was scheduled to sing Samson and Delilah in Canton, Ohio. Bookings made by Mr. Stratton's manager, Arthur Judson, indicate that the tenor will have a very busy 1925-26 season.

# ERNÖ BALOGH

## COMPOSER—PIANIST—COACH

Accompanist, Fritz Kreisler European Tour, 1923; Erika Morini, American Tour, 1924; also Maria Ivoğun, Melanie Kurt, Hermann Jadowker, etc., etc.

STUDIO: 120 East 37th Street, New York. 7792 Caledonia

# WILLIAM RENNIE

PIANIST

"Mr. Rennie plays with a beautiful sustained tone and his runs and rapid passages are clear as crystal. His tone coloring also is commendable."

SEASON 1925-26 NOW BOOKING

Address: 402 Knabe Building

New York City



# LILLIAN GUSTAFSON

## SOPRANO

At Philadelphia; Academy of Music; April 29, 1925

"A voice of beautiful quality and of unusual evenness in all its registers and uses it exceptionally well. She was very cordially received by the audience."—Public Ledger, April 30, 1925.

"Sang in a clear, sweet voice. She supplied a charming obbligato solo."—The North American, April 30, 1925.

"A soprano voice of unusual beauty. In all her selections she displayed excellent taste and musicianship."—Philadelphia Enquirer, April 30, 1925.

"A voice of remarkable sweetness and clarity. Clear enunciation and ease of manner, together with a charming personality and splendid interpretation of her songs, brought her much well deserved applause."—The Bulletin, April 30, 1925.

"Lillian Gustafson made a decided impression on the audience, singing in excellent style, with a remarkably clear enunciation."—Philadelphia Record, April 30, 1925.

Management: WALTER ANDERSON,  
5 Columbus Circle, New York  
By Special Arrangement

## NEWARK FESTIVAL

(Continued from page 5)

to over two thousand dollars for the services of the orchestra at last year's Philadelphia Festival was still unpaid. Rather than substitute another conductor for Mr. Wiske, who at once won the sympathy of the crowd, it was decided to get along with the assistance of an excellent group of amateur musicians, the Montclair Orchestra, the regular conductor of which is Philip James, the chorus and soloists being content with the piano accompaniment of James Philipson; the choir's regular accompanist, assisted by Edward Harris, organist of New York. Despite these changes, the program went along with comparative smoothness and the audience was indulgent and appreciative of the situation.

The soloists were Queena Mario, soprano of the Metropolitan Opera Company; Paul Althouse, popular tenor; Sylvia Lent, young violinist, and Jackson Kinsey, bass.

Miss Lent, charming in appearance, was the first of the soloists to make her appearance, and she won the favor of her audience at once, which favor increased as she played, for she is a decidedly talented artist and has a brilliant future. Her first group included Kreisler's arrangement of Pugnani's prelude and allegro; Logan's Pale Moon, Cecil Burleigh's Fairy Sailing and Sarasate's Habanera, her encore being MacDowell's Long Ago. In these she revealed a fine tone and agility of bowing, besides ample technique and a remarkable maturity for one of such tender years. In two movements from the Bruch G minor concerto, a later contribution, she was likewise most impressive.

Miss Mario has made rapid strides at the Metropolitan, and the fact that she occupies a leading position in that company aroused considerable interest. Her first selection was the lovely Micaela aria, which she sang with vocal charm and clarity, after which she responded with Dell Acqua's Villanelle for an encore. Later she displayed her technical skill in arias from Lucia, and was called upon for another encore, this being the Romeo and Juliet Waltz, given with a lilting effectiveness that was much enjoyed. She was cordially received and made many new friends in Newark.

Mr. Althouse, no stranger to these music lovers, sang with his usual admirable style and diction, his voice having taken on a richer and greater volume of quality since heard here before. Walter's Prize Song from Die Meistersinger was beautifully rendered and brought numerous recalls. His encores were The Last Song, by James Rogers, and Clark's The Blind Ploughman. He was also heard in The Dawn, with chorus, specially written for the festival by Mark Andrews. Mr. Althouse is always welcome here.

Mr. Kinsey sang All They From Saba Shall Come, a cantata by Bach (in which the chorus participated), revealing a voice of fine quality and finished style. He was also heard in the closing number of the program, the trio from Faust, in which he had the support of Miss Mario,

Mr. Althouse and the chorus. Edward Harris was the sympathetic accompanist.

A final word must be said for the excellent manner in which the Montclair Orchestra rendered the Mozart symphony in F major and for its last minute readiness to help out in a difficult situation, which straightened itself out after all. The chorus sang its selections extremely well, as it always does, and shared with Mr. Wiske in the evening's honors.

## MAY 5 PROGRAM

The Salaam Temple Auditorium held another audience of 4,000 music lovers May 5 for the second of the series of three concerts of the Newark Festival, the particular stars being Rosa Ponselle, soprano of the Metropolitan Opera, and Kathryn Meisle, contralto of the Chicago Civic Opera, with a local artist, Lucille Svet Katchen, pianist. Again the Montclair Orchestra, a band of excellent amateur musicians, helped out on the program, and the chorus did its part in making the program the success that it was.

Ponselle was Ponselle at her very best. The young artist has sung here before, and she won an enthusiastic reception when she came upon the stage in fetching costume, her charming, natural manner at once being felt. Her first number was the Suicidio from La Gioconda, which she sang for the first time last season at the Metropolitan with great success. She gave the aria a superb rendition, her beautiful voice being heard to advantage in all its richness, velvety tone and depth of emotional play. The register is unusual and there are no breaks in it. In a word, there is an even flow of tone that pours out like molten gold. In the Traviata aria, Miss Ponselle displayed the flexibility of her voice and perfection of her runs and trills—quite remarkable in a dramatic soprano voice. The Vissi d'Arte from Puccini's Tosca was one of the encores, and how exquisitely it was sung! Then there were the ever popular O Sole Mio, Annie Laurie, Mascagni's Mama, Mama, and Venti's If You Never Had a Beau. The audience was at all times reluctant to let Miss Ponselle go—a true test for any singer, or instrumentalist, these days.

Miss Meisle came to Newark a stranger, but she is no longer one, due to the splendid impression her singing and artistry made. In the future she will be most welcome. Miss Meisle had only sung a few bars of the Love Come to My Aid aria, from Samson and Delilah, before the audience realized that here was an artist of the first rank—one that would be an addition to any program. The depth and warmth of her voice is noteworthy and she was the recipient of genuine applause at the close of the familiar aria. She gave added pleasure in Ah, Mon Fils, from Le Prophete, her other selections being The Erl King, Schubert (a tremendous success); Les Filles de Dadi, Delibes; The Night Wind, by Farley, and Dawn, by Leoni.

A contrast to so much singing was the admirable playing of Mrs. Katchen, a pupil of Isidor Philipp and her parents, Mr. and Mrs. Mandel Svet of this city, who came in for her share of honors. She revealed good technique and an even, agreeable tone, and her work was marked by intelligence and musicianship.

The Montclair Orchestra, conducted by Mr. Wiske, was heard in Purcell's The Gordian Knot and Mark Andrew's Devotion, and was well received by the audience. The singing of the choir was again worthy of warm comment, and the members, with their devoted conductor, were not lacking in appreciation from the music lovers. The choral selections included: Barrett's setting of O Mistress Mine, from Shakespeare's Twelfth Night; R. J. S. Stevens's glee, From Oberon in Fairyland, in which the choir, unaccompanied, showed fidelity to pitch; Cecil Forsyth's setting in madrigal style of Robert Herrick's The Funeral Rites of a Rose and The Night Is Departing, from Mendelssohn's Hymn of Praise.

## FINAL PROGRAM

The final curtain of the three day festival was rung down May 6 with the large audience again giving a rousing reception to the artists, Florence Macbeth, Chicago Opera soprano, and Percy Grainger, pianist, and the Montclair Orchestra, as well as to Mr. Wiske and his well trained chorus.

Before going into the merits of the final concert it must be stated that Spaulding Frazer told the audience that next year's music festival would probably have its own complete orchestra of Essex County amateurs, which would do away with any unforeseen difficulty of professional musicians striking as they did this year. The success of the Montclair Orchestra, which stepped in and filled the breach most successfully, was in a way responsible for the movement to have a festival orchestra of its own next season. The audience seconded the movement with its warm applause. People playing wind or string instruments were invited to get in touch with the office of the association, and immediately following the concert Mr. Wiske was informed that the Svet Studio would supply twenty players.

Both Miss Macbeth and Mr. Grainger are favorites in Newark and they were given a rousing reception. Miss Macbeth was in fine voice and sang a variety of numbers that easily displayed the wide scope of her lovely voice and interpretative skill. Much interest centered, however, in the Mad Scene from Lucia, which the young artist gave in costume with all the dramatic embellishments. It was magnificently done, James G. McDermod supplying the flute obligato with George Roberts at the piano. Her earlier number was the Polonaise from Mignon, which was so well received that three encores were demanded—the

Romeo and Juliet Waltz Song, the Neapolitan folk song, Chise mne scorda cohiu, arranged by Richard Barthelmy, and Annie Laurie, always a favorite. Miss Macbeth is undoubtedly one of the finest of the present day coloratura singers and the audience gave every indication of realizing that she is a finished artist, who not alone charms with her voice but also with her personality and personal attractiveness.

Owing to the fact that there was no orchestra, Mr. Grainger was unable to play the programmed A minor concerto of Grieg, and substituted instead a group of well chosen shorter numbers, which proved delightful. These were: Grieg's Wedding Day at Troldhaugen, and the same composer's To Springtime; Juba Dance, arranged by N. Dett; the pianist's own arrangement of the English Morris Dance; Shepherd's Hey and the sailor's chanty, One More Day, which was also his own arrangement. Mr. Grainger was the recipient of rounds of applause after each number and it is not necessary at this time to go into detail about his playing. He simply played in his best Grainger style and captivated everyone. Later selections included An Irish Tune from County Derry, and Country Gardens; Brahms' Cradle Song, op. 44, No. 4; Tschaiowsky's Flower Waltz, arranged by Grainger, and his encores were Brahms' Waltz in A flat major and two more of his own transcriptions, Sheep and Goats Walking to Pasture, and Australian Colonial Songs. After these he was still obliged to respond to numerous recalls.

The Montclair Orchestra came in for its share of the evening's applause after its rendition of two Grieg pieces and A. Walter Kramer's In Elizabethan Days. The high standard of the chorus was still maintained in such selections as The Well Beloved, by Deems Taylor; Dream Love, Fletcher, sung unaccompanied; a cantata, Liberty, Fanning, and Spaulding Frazer's Dark Hills.

Although the 1925 Newark Festival has come and gone, plans are already on foot for the 1926 one. This is the manner in which C. Mortimer Wiske works, and it accounts, perhaps, for the annual success of these events. B. F. S.

## "Gradova Is Given Ovation"

The above was the headline in the New Orleans States on March 29 preceding a criticism by Walter A. Valois of the concluding performance of the St. Louis Symphony Orchestra, under the masterly baton of Rudolph Ganz. On this occasion Gitta Gradova played the first public performance in America of the Scriabin concerto for piano and orchestra,



GITTA GRADOVA.

and, as the critic of The Times-Picayune of New Orleans remarked: "It is almost inconceivable that so fine a score by so famous a composer should have remained this long unknown to any part of our nation. Certainly the concerto will not be long in winning a place among favorite concert numbers, provided, of course, that other pianists are able to present its beauties with the same clarity as did Gitta Gradova."

Again all critics were unanimous in commenting upon Miss Gradova's unusual power. The New Orleans States said: "Dazzling were the effects she wrought in the Scriabin concerto when this sweet and unassuming young lady, the very counterpart of a high school girl, sat before the piano Saturday night. Amazing was the power she exhibited at the instrument, this rather frail girl with the apparent strength of a masculine master."

How completely Miss Gradova captivated her audience is best expressed in the words of Robert B. Mayfield when he wrote: "The evening's solo artist, Gitta Gradova, scored one of the most astonishing successes ever won by a feminine pianist in our city and would have been playing yet if the audience had had its way. Unless we greatly err, that young woman's name will soon stand near the top among the world's pianists of her sex, and possibly of either sex, for hers is an art that needs no concessions because of sex." Miss Gradova was scheduled to appear at a joint recital with Marguerite D'Alvarez at a benefit given by the Apollo Musical Club in Chicago on May 11.

## John Bland's Boy Choir in Recital

John Bland's boy choir of Calvary Episcopal Church appeared in a program of liturgical music (a capella) at the Wanamaker Auditorium, New York, on May 9. The choir, trained by Mr. Bland and under his direction, sang beautifully, with delightful tonal balance and rhythmic precision, O Lord Our God (Palestrina), Bless the Lord (Ivanoff-Ippolitoff), Bring a Torch (Old French), God Be in My Head (Davies), Cherubim Hymn (Gretchaninoff), Angel Bands (Saint-Saëns), O Bethlehem (Old Basque), Salvation Is Created (Tschernikoff) and Pierce Was the Wild Billow (Noble). Charles Stratton, tenor, was the soloist. The program was broadcasted by WEAF.

## D'Alvarez, Tokatyan and Vidas for Jersey City

Marguerite D'Alvarez, contralto; Armand Tokatyan, tenor of the Metropolitan Opera, and Raoul Vidas, French violinist, have been engaged for a concert at the Dickenson High School in Jersey City to be given for the benefit of the Christ Hospital, tonight.

## The Norfleet Trio

HELEN NORFLEET      CATHARINE NORFLEET  
Pianist                  Violinist  
LEEPER NORFLEET  
Cellist

announces the establishment of a

CHAMBER MUSIC CAMP  
FOR GIRLS

Sulphur Springs, Arkansas (In the Ozarks)

July 1st to September 1st, 1925

Daily ensemble playing under the personal direction of the Norfleet Trio and staff. Folk-dancing, Group Singing and Musical Pageants in the Camp's Greek Theater. Frequent concerts by staff and visiting artists. Private lessons if desired.

Outdoor sports under the direction of Genevieve Turner Holman, Ph.B., University of Chicago. Golf, tennis, basketball, horseback riding, boating, swimming, hiking.

For information address:

THE NORFLEET TRIO  
542 West 112th Street      New York City

(Sulphur Springs is on the Kansas City Southern Railway in the Northwestern corner of Arkansas. It is the site of a Summer Colony. Parents who wish to be near their daughters will enjoy the advantages of this cultural center, as well as the beauties of the Ozarks.)

## PIUS X SCHOOL OF LITURGICAL MUSIC

College of the Sacred Heart, Manhattanville

SUMMER SESSION 1925—June 29th to August 7th

## A Special Course in GREGORIAN CHANT

By THE RIGHT REV. DOM FERRETTI, O.S.B.

PRESIDENT OF PONTIFICAL INSTITUTE OF SACRED MUSIC, ROME

Other Courses will be: Gregorian Chant I—Gregorian Accompaniment—Polyphonic Music  
Justine Ward Method: Music I, II, III, IV

For calendar and further information—

Address The Secretary, 133rd Street and Convent Avenue, New York City

Telephone: Edgcombe 2272



## METROPOLITAN PROVES CLEVELAND NO LONGER "UNDEMONSTRATIVE"

Enthusiasm at Opera Performances Forces Visiting Opera Company to Abandon "No Encore" Rule Three Times During Ten Day Festival—Parsifal Heard for First Time Here—Company to Return Next Season

CLEVELAND, OHIO—Once more has Cleveland demonstrated its appreciation of grand opera de luxe by flocking in wholesale numbers to the big public auditorium to attend the ten-day operatic festival given by the Metropolitan Opera Company here. "Undemonstrative Cleveland," as it has been known in the past, waxed enthusiastic to the point of forcing the Metropolitan management to abandon its stringent "no encore" rule three times during the engagement, and the Miserere from *Il Trovatore*, the ballet from *Traviata* and the Barcarolle from *Tales of Hoffmann* had to be repeated before the action of the opera could continue.

More novelties were accorded the local music patrons this year than last, and Cleveland gave a gratifying reception to them, beginning with Verdi's *Falstaff*, charmingly sung Thursday night by a cast that included Scotti, Bori, Telva, Howard, Mario, Tokatyan, Didur and Bada. Lawrence Tibbett, who was generously applauded in two inconspicuous roles here last season, came into his own with his vivid and telling impersonation of Ford, and was called before the curtain repeatedly to acknowledge the vigorous applause. Serafin added materially to the evening's joy with a rousing performance of the lovely score.

Coq d'Or, also new to Cleveland, shared honors with the hackneyed but ever enjoyable *Pagliacci* on Friday night, meeting with enormous success. Roles in the Rimsky fantasy were sung by Sabanueva, Diaz, Didur, Wakefield and Guilford, while the pantomime was enacted by Galli, Rudolph, Kosloff and Bonfiglio, with Bamboschek conducting. *Pagliacci* was sung by Martinielli, De Luca and Tibbett, with Rethberg making her local debut as Nedda and giving a beautifully finished performance.

### CLEVELAND'S FIRST PARSIFAL

*Parsifal*, Saturday afternoon's offering, was the most ambitious artistic achievement of the season, with settings and chorus work done with the utmost perfection, and with Michael Bohnen's mellow voice flooding the hall as he sang the role of Gurnemanz. Easton made a most convincing Kundry, while Laubenthal was excellent as Parsifal, and Amfortas was finely sung by Whitehill. The big audience sat in charmed silence throughout the long performance, which never seemed to become tiresome, thanks to Serafin's sympathetic and stirring conducting. Cleveland realized that it was very likely to live another generation before the Wagnerian opera was repeated in the city, and drank in the beauty of the score eagerly.

Bori was a beautiful and appealing *Violetta* in Saturday night's *Traviata*, with Lauri-Volpi (who has fastened himself securely in the good graces of musical Cleveland) making a youthful impetuous Alfredo, and De Luca as the elder Germont. Bamboschek was at the desk, doing some of his best work of the week, and it was estimated that the Verdi opera had the largest attendance of the week.

Sunday afternoon's gala concert was a decided novelty to Clevelanders, who thundered forth their applause after each number. High spots on the program were two numbers superbly sung by Mme. Rethberg—Leise, Leise, from *Der Freischütz*, and the finale from act one of *Madame Butterfly*, in which she was admirably assisted by Lauri-Volpi—also the sextet from *Lucia*, sung by Mario, Lauri-Volpi, Wells, Gustafson, Bada and Picco, and the Prologue to *Boito's Mefistofele*, engagingly delivered by Leon Rothier and the chorus. Other numbers were the Hymn to the Sun, from Mascagni's *Iris*, by the chorus; the finale from *Samson et Delilah*, given by Gordon, Tokatyan and Tibbett; the Coronation Scene from *Boris Godunoff*, by Rothier and the chorus; and overtures to *William Tell* and *Der Freischütz*. Conductors presiding at the concert included Bamboschek, Hasselmans, Papi, Serafin and Setti.

### TALES OF HOFFMANN A SUCCESS

Monday night, *Tales of Hoffmann* was sung, with Sabanueva as Olympia and Bori taking the roles of Giulietta and Antonia, with her customary charm. Ralph Errolle, scheduled to sing the role of Hoffmann, was indisposed, and his place was filled at the last minute by Armand Tokatyan, who gave a splendid account of himself. Others in the cast were Howard, De Luca, Tibbett and Meader, with Hasselmans conducting. Cleveland took to this quaint and charming old opera with unbounded enthusiasm, murmuring its delight over the daintiness of the sets and the delicate loveliness of the singing.

The spectacular *Aida* concluded the season Tuesday night, reversing the usual order of procedure with unqualified success. Rethberg triumphed in the title role, while Martinielli received an ovation as Radames, and Cleveland caught its breath over the magnificent staging and ballet work. Claussen, Danise and Mardones were in the cast, and Serafin gave a truly inspired reading of the score.

It was announced by the local management that the Metropolitan will positively return for a similar engagement in Cleveland next year, thus making three successive Metropolitan seasons in the city. E. C.

### Westchester County Festival Opens Tonight

The first three-day Westchester County Festival, to be held in White Plains, will begin this evening, May 14, with a concert by the New York Symphony Orchestra, Walter Damrosch conducting; the huge chorus of 2,000 under the direction of Morris Gabriel Williams, and two soloists, Kathryn Meisle, contralto, and Paul Althouse, tenor. The New York Symphony also will play at the final concert on Saturday evening, when the soloists will be Florence Easton,

soprano; Miss Meisle; Mr. Althouse, and Arthur Middleton, baritone. Mr. Williams again will direct the chorus at this concert. The Friday evening program will be devoted to Westchester talent, with competing choruses and soloists. The festival is under the direction of the County Recreation Commission and the County Choral Society.

## SAILINGS

### Mme. Cahier

Mme. Charles Cahier has sailed for Europe and will be gone until November 1, though there will be comparatively little vacation for her. Her first appearance abroad will be at Amsterdam with Willem Mengelberg, and after that she will sing as guest at the Staatsoper, Berlin, and there are numerous other concert and operatic appearances. Even during the summer she will devote considerable of her time to teaching a number of American pupils who will join her in Europe.

Next winter she promises to have the busiest American season which she has ever enjoyed. She is already booked for twenty-five recital dates outside of New York, with more to follow, beside the four programs which she will give in New York and her appearances here with the Friends of Music and with orchestras. Her last appearance in America before sailing was under Alfred Hertz at the San Francisco Festival. She will also continue next winter

# GEORGE LIEBLING

International Pianist-Composer

Successes recently in New York and Chicago were phenomenal

Will hold

## MASTER CLASS

JUNE 1st TO AUGUST 1st, 1925, in Chicago Studio in Kimball Building

## One Free Scholarship

Application by letter to Secretary for

MR. LIEBLING, 930 Kimball Building, Chicago

as head of the master class of singing at the Curtis Institute, Philadelphia.

### Mme. Schoen-Rene

Mme. Schoen-Rene, well known voice teacher and coach, sailed for Paris today, May 14, and will remain abroad until October. Mme. Rene is in the unusual position of not seeking any pupils this summer, as her time will be fully taken up while abroad in coaching former pupils who are today well known artists—"giving them a post graduate course," as she calls it. She will also visit Berlin and Baden-Baden. In the latter place several of her pupils are appearing in the annual Mozart Festival.

### Marguerite D'Alvarez

Marguerite D'Alvarez will sail for Europe on the steamship *George Washington*, May 16. She will give concerts in London and Paris during the month of June and will return to this country about the middle of September, when she will leave immediately for San Francisco, where she has been engaged for some operatic performances with the San Francisco Opera Association.

### Robert Imandt

Robert Imandt, French violinist, will sail on June 4 to spend the summer in France, Germany, Switzerland and Italy, where he will look up modern compositions to use on his programs next season. He has a heavy booking for next year, starting with an engagement for a week at the Charlotte Exposition on September 21. Following this, a tour through the South, one through Canada, and various engagements in the metropolitan centers of both countries will occupy him throughout a very busy season. Incidentally, he is building a bungalow on the Hudson, where in his leisure hours he can devote himself to study, writing, and the practice of his supreme art.

### Daniel Mayer and Artists

The Daniel Mayer office was well represented on the steamship *Aquitania*, which sailed for Cherbourg on April 29. In addition to Mr. Mayer himself, the boat carried away Dusolina Giannini and her mother, and Sascha Jacobsen with his wife. They were all on their way to Berlin, where Giannini made her debut on May 11, to be followed by another concert on May 18, and Sascha Jacobsen was to make his Berlin debut on May 14. Immediately

after the second Giannini concert the whole party will go to London, where Giannini will make her three London appearances there on May 26 and Jacobsen will make his debut on June 8. In London the party will be joined by another Daniel Mayer artist, Beryl Rubinstein, pianist, who will make his London debut as soloist with the London Symphony on June 5, to be followed by a recital on June 8.

### Alfred Hertz

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, sailed from New York last Saturday to spend the summer in Europe. His itinerary includes Rome, Paris, Carlsbad and Badgastein.

### Alexander Kipnis

Alexander Kipnis, bass baritone of the Chicago Civic Opera, sailed for Europe on May 5 with Mrs. Kipnis and will return in the early fall. Mr. Kipnis will give a recital of songs in New York in early October.

### John Coates

John Coates, the English tenor, who has heard this season in two New York recitals and one Boston recital during his month's stay in this country, sailed for Southampton on May 13. Mr. Coates is planning to return to America for a limited tour next season, and will give a recital in New York during Christmas week.

### Antonio Di Cecco

Antonio Di Cecco, composer and conductor, who gave two symphonic concerts of his own compositions at the Metropolitan Opera House, Philadelphia, sailed recently for Europe. He will spend about two years in Milano in order to finish his first grand opera, returning to America after the premier of the work.

### Zlatko Balokovic

Zlatko Balokovic, the violinist, sailed for Europe on the *Leviathan* on May 2. He will visit his family in Vienna and will also make a flying trip to London and Paris. He will return to the United States on July 26 to fill several summer engagements, including appearances at Newport and Bar Harbor. He will start his third American season in the fall with a New York recital on October 28.

### Germaine Schnitzer

Germaine Schnitzer has rented a villa at the Lake of Garda, Italy, where she expects to spend most of the summer with her family. "No summer hotels for us this summer," says the popular artist. "We want good food and dolce far niente, and isn't Italy an ideal combination for that?" The Schnitzer-Buerger family is sailing on June 6, stopping off in London, Paris, Vienna and Carlsbad, and expects to be in Italy the second week in July.

### Arthur Shattuck

Arthur Shattuck finished his season in April, playing his final engagements at Seton Hill, Pa., Greensboro (N. C.) College for Women, and at Winston-Salem College, N. C. Mr. Shattuck sailed for his home in Paris on the Rotterdam on May 2. After an extended tour in the Scandinavian countries this autumn, he will return to this country by January 1. His next season's tour in this country will again be under the management of Margaret Rice of Milwaukee, with the Arthur Judson Bureau co-operating in making bookings. Engagements already closed include appearances with the Chicago and Cleveland orchestras.

### Nikolai Sokoloff

Nikolai Sokoloff, conductor of the Cleveland Orchestra, was in New York two days prior to sailing for Europe, May 6, on the S.S. *Berengaria*. On May 29 and June 5 he will conduct concerts with the London Symphony Orchestra, including in the two programs two novelties for London, the entracte from an unfinished opera by Georges Enesco, and Charles Martin Loeffler's *Pagan Poem*. Two other interesting numbers will be Ravel's *Daphnis and Chloe* and the *Stravinsky Firebird*. Mr. Sokoloff will stay abroad only a few weeks as he is due back here the middle of July. He will remain in New York for a while and conduct the New York Philharmonic Orchestra at the Stadium Concerts the week beginning July 27.

### John Openshaw

John Openshaw, English composer, who has been in New York for the last eight months, sailed May 2 on the *Majestic* for his home in London. Mr. Openshaw expects to return to New York in the fall, as he has made a lot of friends here and, as he expressed it, there is something about the atmosphere of New York City which delights him thoroughly and he enjoys every moment of this stay.

Mr. Openshaw first came into fame in this country through his ballad, *Love Sends a Little Gift of Roses*, which has perhaps enjoyed one of the biggest, if not the biggest success of two years ago of any ballad of its kind introduced to America. He followed it last fall with a waltz number, *June Brought the Roses*, which seems to be coming along in the footsteps of the first great success. Mr. Openshaw expects to visit the continent, and when he returns he will bring another ballad which he hopes, as he modestly expressed it, "that the American public will like."

### Marjorie Moyer a Prize Winner

Marjorie Moyer, pianist, recently won the Federated Women's Club prize in Columbus in the statewide Ohio contest, and the following week she won the district prize in Indianapolis, Ind. This means that she outclassed the Indiana and Michigan prize-winners and is now eligible to enter for the national contest which will be held at the Biennial Festival in Portland, Ore., in June. Miss Moyer is an artist-pupil of Clarice Balas, of Cleveland, many of whose students have come out victorious in contests.

# RAFAELO DIAZ

## Tenor

## Metropolitan Opera Co.

Available for Concerts, Oratorios, etc.

MANAGEMENT: DANIEL MAYER, AEOLIAN HALL, NEW YORK CITY



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. BELLET, President  
WILLIAM GREFFERT, Vice-President  
ALVIN L. SCHMOERER, Sec. and Treas.  
437 Fifth Avenue, S. E. Corner 39th Street, New York  
Telephone to all Departments: 4850, 4851, 4853 Caledonia  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOERER, General Manager  
LEONARD LIEBLING, Editor-in-Chief  
H. D. OROGOO, Associate Editor  
WILLIAM GREFFERT, Associate Editor  
FRANK PATTERSON, Associate Editor  
CLARENCE LUCAS, Associate Editor  
BENE DEVILIS, Associate Editor  
CESAR RAEBERHINER, Associate Editor  
THORNTON W. ALLEN, Managing Editor  
J. ALBERT RIKER, General Representative

## OFFICES

CHICAGO HEADQUARTERS—JANUARY COX, 839 to 839 Orchestra Building, Chicago, Telephone, Harrison 4114.  
BOSTON AND NEW ENGLAND—21 Symphony Chambers, 348 Huntington Ave., Boston. Telephone Bank Hay 2884.  
LONDON, ENG.—CESAR RAEBERHINER (in charge), 175, Piccadilly, W. 1 and 134 Wigmore Street, W. 1. Telephone Mayfair 6453. Cable address: Muscourier, London.  
BERLIN, GERMANY—C. HOOPER TRASS, Rosenstrasse 27, Berlin-Charlottenburg 1. Telephone Wilhelm 3144. Cable address: Muscourier, Berlin.  
PARIS, FRANCE—CLARENCE LUCAS, 19 rue des Hautes Closerie, Berres.  
MILAN, ITALY—ANTONIO BASSI, 31 Via Durini.  
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-Five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broad's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layout which call for special set-up.

Entered as Second Class Matter, January 9, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company  
Devoted to the interests of the Piano Trade

NEW YORK MAY 14, 1925 No. 2353

You can usually take a musician's measure by finding out of which of his colleagues he is envious.

It was wise old Cicero who said: "The crowd values few things according to the truth, but many according to report."

A judicious critic is often highly uninteresting, and if he is not judicious, he is not a real critic. What is the poor critic to do?

Omaha and Syracuse are two of the smaller cities to have symphony orchestras next year. And they will be led by excellent musicians, even though not American born.

Music in the movies has improved vastly, to be sure, but one feels that after all, to paraphrase Pope, "most persons to the film repair, not for the music, but the pictures, there."

There is some dispute about who first went up into the air successfully, Langley or Wright. It is our own opinion that Bach, Mozart, Beethoven, Haydn, Wagner and Brahms long ago flew higher than any one else, and have remained there longer.

The latest musical benediction is none other than Mischa Elman, who joined the ranks in San Francisco on May 6. Mrs. Elman was Helen Frances Katten, daughter of Mr. and Mrs. Simon Katten. They will go to Europe on their honeymoon.

Now that Stravinsky has issued his manifesto in favor of Tchaikowsky, even the intellectuals of the Vieux Colombier have taken him up, and the immortality of this much maligned composer seems assured. What a pity Tchaikowsky can't reciprocate. Question is, would he, if he could?

A correspondent of the New York Times states that Ma Ferguson is taking steps to discontinue the art and music departments at the University of Texas!—and we had always fondly imagined that if the women ever got control they would give the arts an importance the practical and hard boiled male would never dream of!

On another page of this issue there is an interesting announcement of the Chicago Musical College about the raising of standards in all its courses leading to a degree. When schools of this standard lead the way, the action is bound to affect the standard of musical education throughout this country. The tendency of musical schools and conservatories here has been too much toward the development of the specialist who thoroughly knows his own subject

or instrument but has little knowledge of the history and theory of music in general. The new curriculum at the Chicago Musical College will guarantee that any pupil who receives a degree at graduation is thoroughly grounded not only in his own specialty but also in the whole art of music, a highly desirable accomplishment.

With reference to the editorial note on British orchestras in a recent issue, we have been asked to draw attention to the existence of the Reid Orchestra in Edinburgh, which recently obtained a grant of £500 from the municipality of that city. The Reid Orchestra was founded by Prof. Donald F. Tovey of the University of Edinburgh, being recruited from his own students, and players in the local theaters and cinemas. Its standard of attainment is high, and it is remarkable for the unusual character of the programs it submits.

The Pacific Coast never heard Jenny Lind, owing principally to the fact that there was not much of any Pacific Coast, musically speaking, when the famous Swedish nightingale visited this country. But just now it is making up for its misfortune of earlier days by listening avidly to the Jenny Lind concerts of Frieda Hempel and receiving her in the same spirit in which Oliver Twist received the porridge. Mme. Hempel is greeted by capacity audiences wherever she appears, and several additional concerts have been added to the original itinerary. Butte, Mont., is the only city to listen to Miss Hempel as herself on this whole trip, all the others demanding Jenny Lind concerts.

In connection with the \$1,500 Pulitzer scholarship award to L. D. Mannes, the Sun calls attention to the fact of the winner's relationship with the Damrosch family, which it calls A Musical Dynasty. The Sun points out that this musical dynasty has been prominent for three generations. The young musician's initials stand for the name of his maternal grandfather, Leopold Damrosch, who was succeeded by his son, Walter, as head of the Symphony Society which he founded. Frank Damrosch, teacher and conductor, is head of the Institute of Musical Art. Clara Damrosch, who married David Mannes, head of the Mannes School, is a pianist. The winner of the Pulitzer scholarship is their son. He comes by his music honestly!

The Sun and Telegram-Mail now lead all other American daily newspapers in the quantity of editorial space devoted to musical matters. Two or three times a week the two New York papers publish intelligent, timely and extremely well written editorial matter on tonal subjects. Undoubtedly the instigators and authors are Henderson in the Sun and Sanborn in the Telegram-Mail. It is to the high credit of those dailies that their editors are far visioned enough to understand that the best music no longer is a luxury for the few, but a permanent and essential part of the cultural life of all the classes of our community. One of the latest Sun editorials points out that German singers seem to have changed their vocal ideals and gone in for bel canto development instead of devoting themselves chiefly to stressful declamation. Mr. Henderson is right. Never before has there been so much good singing in the German operas at the Metropolitan as was heard there last winter. The outlook for further great Wagnerian performances at that institution is pleasantly promising.

It is, of course, human to err, and most errors are due to ignorance rather than malice. But what are we to think of the following from a new Czech musical journal, Hudba, which is the only thing that the Musical News and Herald (London) finds worth citing from its many pages. This journal declares (in wretchedly bad French, as we remember) that there is widespread dissatisfaction with the choice of Czech works and artists from the Prague Festival of the International Society of Contemporary Music last year. The soloists were "dilettanti chosen from a narrow circle of personal friends of organizers." The composers represented were "of an imperceptible potentiality." Except for their citation in the English language (without comment?) it would not have been necessary to refute these irresponsible assertions. But now it behooves us to say that among these composers "of imperceptible potentiality" are Novak, Janacek, Ostrcil and Haba—names representative of Czech music not only in Czechoslovakia but also throughout the world; and among the "dilettanti chosen from a narrow circle of friends" are Vaclav, Talich, the conductor of the Czech Philharmonic Orchestra, and leading singers from both the Czech and German opera houses of Prague. Among those who thought it worth while to listen to these inconsequential composers and soloists were M. Masaryk, the

## MUSIC CRITICS

In a recent issue of *The American Mercury*, Harry B. Smith contributes under the above caption a number of brilliant and fascinating pages of reminiscences and reflections. He begins as follows:

Incredible as it may seem to the musicians of my acquaintance, there was a time when I knew even less about music than I do at present; but I so artfully concealed my ignorance that a newspaper in a western city paid me a weekly wage for expressing my inept opinions.

He gives quite an extended account of his own critical efforts and ends by remarking that:

The best that can be said of my music criticism is that it was lenient and kindly. Mercy seasoned justice, and a superficial sapience flavored both. I always acknowledged that Patti had a good voice and knew how to sing, and now that the Queen of Song has passed on, it is a great consolation to reflect that I never discouraged her by an adverse verdict. If Theodore Thomas' interpretation of a Liszt rhapsody seemed to me to be lacking in the true Magyar spirit, I broke it gently to that eminent conductor, merely imparting a useful hint. I never allowed professional jealousy to influence my criticism of the playing of Joseffy or Rubinstein, and the then Wunderkind, Josef Hofmann, received from me many a kind word. My criticism was always constructive, and, I trust, improving to the composers and performers who were doing their best and looking to me for guidance and encouragement.

Wholly different was the criticism of some of my journalistic confreres, who, with the exception of two or three capable and experienced men, were gifted with so comprehensive an ignorance of music that compared to it my smattering seemed encyclopedic wisdom. . . . One was a woman who gave singing lessons and occupied her spare time by telling the world of the defects in the voices and methods of all singers, imported or domestic, who were so unfortunate as to have been deprived of the benefit of her instruction.

These reminiscences, says Mr. Smith, are but a prelude to comment upon the fact that Harvard has now established a chair of musical criticism, the consequences of which are likely to be far-reaching.

Composers and performers criticised adversely will be able no longer to solace themselves with the reflection that the critic is an ignoramus. When the thumbs turned down are known to be trained thumbs, the unfortunates will have to bow their heads in submission and proceed to learn useful trades.

Of his better known career Mr. Smith says:

When I began my nefarious career as a writer of "book and lyrics," the Grand Panjandrum of the music critics of New York was a Gargantuan mentor who laid down the law in the columns of one of the most dignified and conservative journals. . . . Before I made the acquaintance of this learned colossus, I had felt the weight of his bludgeon. When Robin Hood was first produced at the old Standard Theater, he wrote of it that "De Koven and Smith may be forgiven because of their evident good intentions; but it is always best to drown the first litter of puppies." This was in 1892. The puppies were continuously in evidence for twenty years and still perform occasionally.

His description of how he deceived this dean of critics, and no doubt many others, by attributing some of his ideas to learned sources is highly amusing. His extended quotations from Aldous Huxley are no less so, and he concludes that:

For anything that I know to the contrary, Mr. Huxley may be a trained critic. If so, the Harvard plan is one to which vital objections could be urged. Perhaps, after all, music had better worry along, doing the best it can with the critics, presumably untrained, to whom we now look for guidance. They at least have the advantage of liking some composers and they do not opine that all music died with Mozart and "Ach, du lieber Augustin."

President of the Republic, and other representatives of city and state.

"Sibelius," writes a well known music critic, "it also appears, has little cultivated chamber-music." Isn't it too bad that it should be so rough and unrefined!

Eleanor Tylden, Lady of the Manor of Ingoldisthorpe, Norfolk, who has just entered upon her 103d year, is still able to play the piano from memory "at times." She is a near neighbor of the King and Queen of England at Sandringham, and recently three live Queens came to see—and hear her. Almost a full house!

The City Chamberlain announces a plentiful series of "Mayor Hylan's People's Concerts" in Central Park this summer by a collection of mediocre bands, and the Mayor writes congratulating the chamberlain on the magnificence of his program. In the meanwhile, Edwin Franko Goldman and his band, still ready and anxious to give free concerts at not a cent of expense to the city, is definitely let out. What we expect is an announcement from Mr. Goldman that he will give his concerts at some place not controlled by the city, where the thousands that enjoy listening to his band, the peer of any in the world, may do so in peace and quiet, without the meddlesome and picayune interference of peanut politics. The way the Mayor and his henchmen have handled this whole affair is, to put it plainly, disgusting.



## VARIATIONS

By the Editor-in-Chief

In cases where critics conflict on musical questions, why not have the issues settled by due process of law? On general principles, a musical court, with a musical judge and jurymen to straighten out all entanglements in the tonal world, would be a splendid idea. Let us experiment with the thought.

For instance, imagine a judicial chamber of that kind in full action during the height of the musical season. The tribunal of the presiding official is located in front of a large platform on which sits a symphony orchestra.

A grand piano is suspended from the ceiling in such a way that it can be lowered quickly when desired.

Above the judge's bench hangs a painting representing a female figure and the scales of justice.

The scales are distinctly audible.

The face of the woman in the picture is a composite of the features of Cosima Wagner, Erna Rubinstein, Olga Samaroff, and Mrs. H. H. A. Beach.

About the walls of the room are busts of Bach, Irving Berlin, Chopin, ~~Berthold Neuer~~, Beethoven, Schubert, and Mason & Hamlin.

The entrance of the judge is announced by the court crier, a disabled baritone, whose vocal shortcomings are atoned for by the admirable phrasing with which he delivers the "Hear ye, hear ye," in the musical version made for the purpose by Henry Hadley.

The Court clears the calendar, the clerk calls the jury-roll, and the first trial of the day is set in motion.

"This is an action," declares plaintiff's counsel, "to force restitution on the part of an artist who has cheated us. We are a manager, and—"

"Counsel is in the wrong court," interrupts the Court; "this is a criminal branch. Counsel is well aware that it is a crime for a manager to cheat an artist, but not for an artist to cheat a manager."

"But—"

"Next case," commands the Court.

"If the Court please," pipes a perspiring lawyer, "our case is ~~next~~, but we are a soprano engaged at the Metropolitan and as we have to sing tonight and never talk on the day of a performance, we—"

"Postponement granted. When will you be ready for trial?"

"Next Friday afternoon, your Honor."

The Court consults a calendar and frowns. "Hm! Let me see. Friday is the Philharmonic concert and Saturday is Aida at the Opera. How will next Monday do?"

"I have my singing lesson Mondays and Thursdays," pleads the lawyer.

"Very well. Tuesday, then."

The clerk announces: "The People against Ignatz Poundlikehello, indicted for the musical murder of Ludwig van Beethoven."

There is a great commotion among the spectators as the prisoner, a desperate looking piano virtuoso, is led in. He wears ~~hobbed hair~~ and an air of bravado.

Three music critics and several wealthy men with creased trousers hiss roundly.

The judge raps his baton in the rhythm of Siegfried's anvil motif.

"Who are those men with creased trousers?" demands the Court, angrily.

"They are owners of piano houses whose instruments Poundlikehello does not play," explained the clerk.

"Throw them out," is his Honor's order, promptly executed. "Proceed with the selection of a jury."

The first ~~man~~ drawn from the panel steps up and is sworn on an uncut score of Parsifal.

"Were you born in this country?" asks the prosecuting attorney.

"Yes."

"What is your occupation?"

"I am an American composer."

"Have you any conscientious scruples against the infliction of the death penalty on pianists found guilty by the critics of murdering well known European composers?"

"None whatsoever."

"Accepted by the People," declares the prosecutor. Attorney for the defense jumps to his feet and glares at the jury candidate. "Did I understand you to say that you are an American composer?"

"Yes."

"Challenged, on the ground of jealousy of Mozart's success."

The dismissed salesman steps down.

There is much wrangling over juror No. 5, the prosecution challenging because he prefers the Gen-

tury Edition to Schirmer's Edition; and No. 6 is refused because he confuses the Beethoven Waldstein sonata with Vincent d'Indy's Wallenstein symphony.

The jury, having received their copies of the complete works of Beethoven, settle in the box to listen to the evidence. The prosecutor reads to the jury the Thayer Life of Beethoven, but counsel for the defense, nothing daunted, retaliates by reading the Nohl and the Schindler volumes on the great man of Bonn.

"I ask for a dismissal," moves defendant's counsel, "on the ground that the indictment is defective. The word 'toccata' is misspelled. There should be one c and two t's."

The Court looks puzzled and scratches its head. "Frankly speaking," comments His Honor, "I don't know now whether it has one c and two t's, as you claim, or two c's and one t. I have a copy of Grove's here. I'll look it up."

A moment later comes the ruling. "Motion denied, the spelling in the indictment is correct."

Court attendants lower the ponderous grand piano from the ceiling. The prisoner is half led, half dragged to a seat before the keyboard. He raises his eyes, looks at the instrument and in a state of almost total collapse he rises and staggers toward his counsel, into whose ear he weeps and whispers vehemently.

"If the Court please," explains defendant's counsel, "this is a Steinway, and my client is under contract to play the Wing piano. You would not ask him to violate his sacred testimonial."

A murmur of sympathy breaks from all the pianists in the room, and this time the judge makes no attempt to quell the demonstration.

However, the prosecutor is on his feet in an instant. "I would like to ask the prisoner," he shouts, "whether last year he did not give a testimonial to Knabe, the year before to A. B. Chase, and three years ago—"

Hoarse shouts of "What of it?" "Suppose he did?" "Foul," and "Honest graft" interrupt the speaker from all over the court room.

The Court pounds for order. "The prosecutor will keep within the law," comes from the bench, "and not endeavor to represent to the jury that a legitimate and honorable industry from which the defendant and his confederates derive part of their income is in any way derogatory to the prisoner at the bar and indicative of low morals or purchasable opinion on his part."

"Might I ask what make of piano Your Honor uses at home?" inquires the prosecutor, sarcastically.

The Court blushes furiously and admits that the magisterial household finds its musical pleasure in a Victor talking machine.

"I suppose you have records of the Lucia sextet and the Rigoletto quartet," continues the prosecutor, relentlessly.

"I'll fine you for contempt of court," retorts His Honor; "I'd have everyone present know that my family and I are up with everything in music. Proceed with the evidence," orders the Court sternly.

Having recovered his composure and much of the stoical demeanor which marked Poundlikehello's demeanor since his arrest just after the alleged crime, that artist walks to the piano, strikes a chord or two, and without further prelude plays his side of the case to the jury. At the conclusion of the performance, defendant's counsel and two pupils of Poundlikehello applaud. The player rises, bows, and replaces his hands on the keys.

"Here, here," the Court says, "what's that for?"

"An encore," explains the prisoner.

"Permission refused," is his Honor's ruling, "on the ground that there is not sufficient provocation."

"Exception." This from defendant's counsel.

"Proceed with the direct examination," directs the Court.

A critic is put on the stand as an expert. Prosecutor—"Will you tell the Court and the jury your business?" The witness hesitates and looks imploringly at the judge.

Judge—"You need not answer if the reply tends to incriminate or degrade you."

Witness—"I refuse to answer."

Defense—"The prosecution is impeaching the credibility of its own witness."

Judge—"Silence."

Prosecution—"How far were you from the defendant when he encountered Beethoven?"

Witness—"About four rows."

Prosecution—"Is it not a fact that the defendant treated the deceased with the utmost brutality, tore

him apart, ripped out his insides, beat and pummeled him, held up the bleeding carcass, trampled on—"

Defense—"Objected to as leading."

Judge—"Objection sustained. And please remember that we are not in a butcher shop or in a clinic. Confine yourself to musical terminology."

Defense—"I ask the Court to exclude MUSICAL COURIER reporters from the room, or they will have pictures of the terminology in next week's Variations."

Judge—"Motion denied."

Prosecution—"What did you think of the defendant's phrasing?"

Witness—"Abominable."

Prosecution—"And his pedaling?"

Witness—"Appalling."

Prosecution—"And his interpretation?"

Witness—"Amateurish."

Prosecution—"And his technic?"

Witness—"Miserable."

Prosecution—"What were your impressions summed up as a whole?"

Witness—"The first movement lacked breadth, the second missed all the poetry of Beethoven, the scherzo was leaden in its heaviness, and the finale suggested to me the din of the lost souls in Hades."

Prosecutor—"That will do. If it pleases the Court, I have five other witnesses, all critics, who will testify identically as this one did. I now put them on the stand, one by one." He does so, with the result predicted.

Defense—"Your Honor, I will not cross-examine the witnesses, except to ask each one with which fingers he would execute the long trill in the last movement of the Waldstein sonata."

Witness I—"With the thumb and second finger."

Witness II—"With fingers 2 and 3."

Witness III—"With Nos. 3 and 4."

Witness IV—"With 4 and 5."

Witness V—"With 1 and 3."

Witness VI—"With two hands."

Defense (triumphantly)—"That will do. And now, your Honor, I will produce my witnesses. Mr. Blotslinger, will you step up, please."

Witness—"I object to swearing on the Parsifal score. I am not a Wagnerite."

Judge—"Mr. Clerk, swear the witness on the Boheme score."

Witness—"I despise Italian operas."

Judge—"What is your favorite work?"

Witness—"Mahler's sixth symphony."

Prosecutor—"I ask that the Court appoint a commission to inquire into the sanity of the witness."

Witness (frightened)—"Will the Court please direct the stenographer to expunge my previous remark from the record? I take it back."

Defense—"How far were you from the defendant when he communed with Beethoven?"

Witness—"About five rows."

Defense—"Is it not a fact that he treated him with every consideration, observed every mark of expression, and every accent, caressed him, cajoled him—"

Prosecution—"Objected to as leading."

Judge—"Objection sustained."

Defense—"What did you think of the defendant's phrasing?"

Witness—"Admirable."

Defense—"And his pedaling?"

Witness—"Perfect."

Defense—"And his interpretation?"

Witness—"Masterful."

Defense—"And his technic?"

Witness—"All encompassing."

Defense—"What were your impressions summed up as a whole?"

Witness—"The first movement was magnificently broad, the second breathed the true poetical spirit of Beethoven, the scherzo reflected elfin lightness, and the finale suggested to me the soothing songs of the seraphim in Heaven."

Defense—"That will do. If it pleases the Court, I have five other witnesses, all critics, who will testify identically as this one did. I now put them on the stand, one by one." He does so, with the result predicted.

Prosecutor—"Your Honor, I will not cross examine the witnesses except to ask each one, what he thinks of Pelleas and Melisande."

Witness I—"It's rubbish."

Witness II—"It is inspired."

Witness III—"It reeks of chaos."

Witness IV—"It drips with melody."

Witness V—"It is full of mystic charm."

Witness VI—"It is a mellifluous gossamer."

Prosecutor (triumphantly)—"That will do. And now, your Honor, I ask that you direct a verdict of guilty."

Judge—"Motion denied. And I now charge you, gentlemen of the jury, to weigh carefully the evi-

*Finale*

*I declare both counsellors.*



dence in this case, as the artistic existence of a fellow human being depends upon the result of your deliberations and your ultimate finding. You have heard both that the defendant murdered Beethoven and caused him to live; that the defendant's phrasing is admirable and abominable; that his pedaling is perfect and appalling; that his interpretation is masterful and amateurish; that his technic is miserable and all-encompassing; and that, summed up, his playing had breadth and no breadth, poetry and no poetry, lightness and no lightness, and sounded like Heaven and sounded like Hell. Do not let the fact influence you, gentlemen, that the daughter of the prosecuting attorney likes the Meditation from Thais or that the wife of the defendant's counsel never misses a Shattuck appearance. Do not find against the defendant solely because he wears turned down collars. And, on the other hand, do not be inclined to favor him because the newspapers have quoted interviews in which he asserted that our present brand of beer is better than much of the Würzburger which used to pass as the imported product. Patriotism should play no role in so serious a matter, gentlemen. I charge you that if you agree with Godowsky's interpretation of Beethoven you must acquit the defendant, but if, on the other hand, you agree with Mr. Blotsinger's conception of the immortal composer, then you must declare the defendant indescribably guilty. However, remember Lhevinne's maxim in similar cases, that 'an octave always should be an interval of eight whole tones.' You can take the piano with you into the jury room. May God help you in your deliberations, gentlemen."

There is a long sigh of relief from lawyers, spectators and court officials alike. The jury whispers, shuffles its feet, but does not stir.

"Well?" asks the judge imperiously.

"If it please your Honor," says the foreman, rising, "the jury has found a verdict without leaving the box. We find that inasmuch as we have not yet heard more than four Beethoven sonatas at any one recital, we should advise the defendant to practice the Aiken etudes, to put the MacDowell Sonata Tragic on at least one of his programs, and not on any account to miss reading Gatti-Casazza's opera prospectus for next season."

Judge—"A very fair verdict, gentlemen. I thank you."

Prosecution—"I am more than satisfied."

Defense—"We shall appeal."

Judge—"Is there any other business before this court?"

Clerk—"Yes, your Honor. A piano teacher demands that one of his young pupils be sent to the reformatory for smearing raspberry jam on the keyboard. A conductor is under indictment for hurrying the adagio from Tchaikowsky's Pathétique. An accompanist is suing a soprano for leaving out two measures of her song and by glaring at him in a public concert, leading the audience to suppose—"

A messenger enters and hands the judge a package, which he opens.

Judge—"I have some new records here of Levitzki, Guimard Novaes, and Moriz Rosenthal, and you'll understand that I'd like to go home and hear them at once. Court is adjourned."

"Animals are such agreeable friends—they ask no questions, they pass no criticisms." George Eliot said that.

Merlin Lane says in the Sun, that he understands the sausage manufacturers have adopted as their convention song, Way Down Upon the Salami River.

Reports from Russia indicate that next season's crop of violinists for exportation purposes will equal previous records. LEONARD LIEBLING.

### BRAVO, FRANKO!

Nahan Franko did what seemed to him his simple duty as a native-born citizen of this country the other day, and woke the next morning to find himself headlined in papers all over the country. The occasion was a meeting of some ostensible trade organization of Russian Jews to listen to a concert, but it turned out to be a very virulent Communist affair with all sorts of incendiary speeches. It took place at the Metropolitan Opera House, which was rented through Sol Hurok, who engaged Franko's orchestra to play a program and who claimed he had no idea of the real nature of the proceedings.

Mr. Franko was told the meeting was to begin with the singing of the Internationale to the accompaniment of his orchestra. "The meeting will begin with The Star Spangled Banner," said Mr. Franko and he insisted. The audience was reluctant to stand, and when it finally did struggle to its feet there was no singing. The Internationale which followed,

however, led by the conductor of a Red choral society that participated in the proceedings, was lustily sung. Mr. Franko, discerning the nature of the meeting, played only two numbers out of the entire orchestral program which was scheduled in order to insure that his men would be paid, and then withdrew with his orchestra while the meeting went on its lurid way. It must be said for the Metropolitan management that it let the auditorium on the representation of Mr. Hurok that it was wanted for a concert and would not under any circumstances have rented it had it had any idea of the real nature of the proceedings. Mr. Franko's courageous and patriotic action in the face of open hostility and his insistence on the performance of The Star Spangled Banner is worthy of the highest commendation. Out-of-town papers, too, took the matter up and spoke highly of his prompt action. The Portland (Maine) Press Herald devoted a whole column to an editorial, from which the following is an extract:

"Franko is not in politics and made no grand stand play to gain popularity. He is a simple American citizen whose soul revolted at what he heard and what he saw at the gathering he was employed to entertain. To some reporters the musician said he could not understand why such things were permitted by the authorities of the City of New York. As he looked upon it this gathering of Reds should not have been allowed. The American people should find some way of expressing their approval of Franko and what he did. It required courage for him to insist upon this hostile crowd standing while his orchestra played The Star Spangled Banner. He is not a soldier nor a fighter, only a musician. Comparatively few citizens would see their duty to their country as plainly as Franko saw it."

### THE FIRST YEAR

Serge Koussevitzky has concluded his first year as conductor of the Boston Symphony Orchestra. With the public he made an undisputed, unquestioned success. Halls in New York, Boston and other cities where the orchestra played, were sold out for practically every concert. As to his conducting, critical opinion differed. Philip Hale, dean of the Boston critical fraternity, liked him. Here is what he said in the Boston Herald:

Mr. Koussevitzky is first of all romantic and at times is inclined to fall into sentimentalism when he comes to purely lyric passages. When he does not give way to his sentimental nature he is truly and irresistibly poetic. He is mastered by moods. Yet he does not lose control of the orchestra by sudden and spontaneous changes, when he is on the platform, of previously rehearsed interpretations, for his personality is so pronounced that he masters the players as well as the audience. He can be passionate without being blatant. As a rule he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, yet no one treats the music of the eighteenth century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period. He is not too fussy about details; he is not obsequious towards the great composers.

What Anatole France said of the critic might be paraphrased with regard to Mr. Koussevitzky: This conductor relates to his hearers the adventures of his soul in the land of music. He tells them what he hears and feels, without consideration of others, who, having heard and felt in a different manner, insist that what they heard and felt should be the only interpretation. He is not bound by tradition. His taste is catholic. The nationality of a composer is not questioned. His programs are a proof of this. And, praise be to Allah, he knows that music is not a fixed and established art in form and expression; that young composers of the 1920's cannot feel and express themselves as if they had been born in the seventies and eighties, and should not if they could. He knows that the beautiful in music has existed since the time when Claudio Monteverdi fluttered the doves of the conservatives; that the beautiful and the noble may with the centuries, yes, with the decades, assume new forms in the expression of all sentiments and emotions.

H. T. Parker, the Boston Transcript critic, was not quite so enthusiastic. He says that Koussevitzky has "transformed the orchestra into a personal instrument and the concerts into a personal expression." Mr. Parker ranks him as a "vivid personality" with his two most famous predecessors, Nikisch and Muck, and in his concluding paragraph divides praise and blame about equally. Here it is:

And the mere bystander, that foolish fellow whotries to see men and things detachedly and to see them whole? Is he to be heeded at all in this welter of personality and pleasure? If he is, he may summon with elation performances in which Mr. Koussevitzky has transcended praise, when he has renewed the voice and the vitality of the music in hand, adding to it his own accents and life—say with the symphonies of Beethoven and Brahms for classics; with the symphonies and the tone poems of Tchaikowsky among fellow-Russians; with Strauss and (often) Wagner, Ravel and Debussy; with Roussel and Prokofieff of the newest comers. Yet to be recalled also are Schubert distorted; Wagner now and then misplayed; Glazunoff intruded; minor ancients superfluously unearthed; Scriabin gossiped; emotion dragged into sentiment, sentiment languishing into sentimentality; Slavic excess underscoring Slavic sensibility. Sensations rather than austerities; excitements rather than devotions; fine frenzies rather than fine discriminations. The cost is counted. Yet in perform-

ance Mr. Koussevitzky still prevails. And there for most of us is the end.

Our own impression is that Mr. Koussevitzky is like the little girl with the curl in the middle of her forehead. But he has given us many a fine thrill this past winter and his conducting of those things which are suitable to his mind and methods is so fine, so moving, that one is very ready to overlook an occasional misreading of something that appeals less to his musical nature. The Boston orchestra, smoothly complacent under Monteux, is getting back to its old fire and spirit. With the weeding out which the personnel is now undergoing we should hear something remarkably fine next winter.

### AN ORIGINAL IDEA

What Rudolph Ganz has been doing to build up interest in music in St. Louis is not a matter of question but of history. Mr. Ganz has some unique ideas. For instance, at one of the last concerts of the season there was folded into the program a leaflet entitled The Conductor's Chat with His Audience. It was an original idea of Mr. Ganz', something probably that no conductor thought to do heretofore. The material and the idea are both so interesting that it is reproduced in full herewith:

Not long ago John McCormack submitted a questionnaire to his immense audiences so as to receive from them an expression regarding the welcome or unwelcome presence of classical airs and lesser known art songs on his programs. Long before that your conductor had conceived the idea of a silent chat with you about the novelties heard by our symphony audiences at the regular pairs of symphony concerts during the last four seasons. All in all we have presented fifty different works in first-time performances during that period. Twenty new names were added to the long list of composers presented since the conductorship changed. Sixteen of these composers are now living. This simply means that you have been informed of what is going on in the musical world at the present time in the same way that other symphony audiences in the country have been. Seventeen of the new works were of large dimensions (symphonies, suites, concertos), the other thirty-three ranged from symphonic poems to overtures and still smaller forms of composition.

Many of these "first-timers" have been received by you with much enthusiasm, and your conductor would like to have an expression from you as to a rehearing of those that found especial favor with you. The following list (to which we point with pride) is the best proof of the finely receptive and progressive spirit of our St. Louis audiences. There is no reason why a still closer artistic cooperation and sympathy between the music-loving public and the conductor should not be evolved.

If you will mark with X (in ink) the works that you would like to find again on the programs of next season or the season after, we shall be only too happy to be "swayed" by your indications. We have not performed any works whose excellency we were not fully convinced of, however "radical" or strange at first hearing they at times have seemed to you. No two people listen to the same thing in the same manner and everyone is bound to carry away an impression purely personal.

Mahler, Symphony No. 4 (with soprano solo); V. Williams, London Symphony; Strauss, Heldenleben; Strauss, Love scene from Feuersnot; Hanson, Nordic Symphony; Borodine; Symphony No. 1 in B minor; Borodine, Dances from Prince Igor; Stravinsky, Firebird—Suite; Stravinsky, Fireworks; Dohnanyi, Suite in F sharp minor, op. 19; Boccherini, Symphony in C major; Respighi, Fountains of Rome; Respighi, First Suite of Old Dances; Ravel, Spanish Rhapsody; Ravel, La Valse; Ravel, Pavane; Schönberg, Verklärte Nacht, for strings; Debussy, Looking Glass—Suite; Schelling, Fantastische Suite for piano and orchestra; Gardiner, Violin Concerto; Rinsky-Korsakoff, Variations; Andrea, Little Suite; Vivaldi, Concerto grosso in D minor; Biss, Melee fantaisique; Saint-Saens, Le Carnaval des Animaux (Animals Carnival); Grunberg, The Hill of Dreams; Hadley, The Ocean; Delius, On Hearing the First Cuckoo in Spring, and Summer night on the River; Malipiero, Grottescos; Martucci, Notturmo and Novellette; Borowsky, Youth; Borowsky, Le printemps passionné; Bloch, Winter, and Spring; Widor, Spanish Overture; Stock, Symphonic Introduction and Cortege from Coq d'Or; Carpenter, Krazy Kat; Chabrier, Marche Joyeuse; D'Indy, Prelude to Fervaal; Debussy, Marche Ecossaise; Debussy, Berceuse héroïque; Busoni, Berceuse élégiaque; Weber-Weingartner, Invitation to the Dance; Honegger, Pastorale d'été; Honegger, Pacific 231; Chadwick, The Angel of Death; Chadwick, Anniversary Overture; Korngold, Elegy; Moussorgsky, Prelude to Koyatichina; Tchaikowsky, Elegy for strings; Sinigaglia, Concert Etude for strings.

Since my opportunity to chat with you is a rare one, will you, to satisfy my curiosity, please answer the following questions with "yes" or "no" (in ink)?

1. Is an annual Wagner program welcome to you?
2. Also one by Tchaikowsky?
3. Are you anxious to hear more Mozart and Haydn, two masters who are becoming more "fashionable" again?
4. How about a Mendelssohn symphony?
5. Would you dread a program of entirely modern (only mildly so) music?
6. Do you realize that a great number of most popularly known instrumentalists and singers decline to appear at a pair of concerts for purely financial reasons, and that, even if they were willing to accept one fee for two concerts, this fee could hardly be met with even sold-out houses?
7. Do you realize that our list of symphony soloists in the past years has always most favorably compared with those of other orchestras (including Philadelphia and Boston)?
8. Do you remember how practically every soloist presented by us (however unknown he or she may have been to you before the concerts) was received with much enthusiasm by you and the rest of the audience?
9. And, last but not least—will you urge your friends to come and hear us, and thus help to make the Odeon too small for our audiences, so that the dream of our own Symphony Hall may come true, and that the fame of our good city as a great musical center may extend over the entire Southwest and the neighboring States, giving St. Louis the place in the nation's cultural mission which it is bound to occupy some day?

We appreciate your interest in listening to us up to our last inquiry and we bid you a warm "au revoir" until the fall.

Very sincerely yours,

RUDOLPH GANZ.



## DETROIT SYMPHONY CONCERTS CONCLUDE FOR THE SEASON

Gabrilowitsch Given Ovation as Final Soloist—Sunday  
"Pops" End—Next Symphony Season Promising—  
Orpheus Club Gives Fine Concert—Lecture  
Recitals Finish—Jacobson at Capitol—  
Tuesday Musicales Club Active

Detroit, Mich.—The series of subscription concerts of the Detroit Symphony Orchestra ended at Orchestra Hall, April 16 and 17, in a blaze of glory for all concerned. As usual at the last pair of concerts, Mr. Gabrilowitsch was the soloist. The program opened with symphonic variations, *Istar*, by d'Indy, conducted by Victor Kolar; followed by the Tchaikowsky first concerto in B flat minor, op. 23, for piano and orchestra, conducted by Mr. Kolar. Never has Mr. Gabrilowitsch played more gloriously. Technically and rhythmically his work was clean cut, with themes clearly defined. The second movement was played with deep poetic insight, and as the third movement swept to its thrilling climax it was succeeded by a roar of applause. Nor did the tumult cease until the artist had been repeatedly recalled. Mr. Kolar was reluctantly dragged back to his desk to share in the ovation, and rightly so. The program closed with Strauss' tone poem, *Ein Heldenleben*, whose tonal and harmonic complexities were lucidly played under the skillful guidance of Mr. Gabrilowitsch.

### SUNDAY "POPS" CONCERTS

For the "Pop" concert of April 12, at Orchestra Hall by the orchestra, an especially interesting program was provided. Three short pieces of Valbert P. Coffey, of the viola section, were the novelty of the afternoon. These were *Oriente*, *Romanza* and *Georgia Ramble*, awarded a prize of \$100 in the Detroit composers' contest of the Tuesday Musicales a year ago. They are tuneful and well orchestrated. The last, delectably employing negro melodies, bids fair to be the most popular. Mr. Coffey conducted and was recalled several times and heartily applauded by audience and orchestra. The remainder of the program was conducted by Victor Kolar in his usual zestful manner and included the *largo* from Dvorak's *New World* symphony; *Naumouna*, by Lalo; *overture*, *Preciosa*, Weber; *Menuet of the Will o' the Wisp*, *Dance of the Sylphs* and *Rakocsy March* from Berlioz' *Damnation of Faust*. The program was concluded with a xylophone solo by Fred S. Paine, of the tympani section of the orchestra. He played *Il Guarany* *overture*, and as usual the audience would not be satisfied until he had added two more numbers to the program.

The closing concert, April 19, was devoted to a request program, and the audience naturally found it entirely to its liking. Certain it is that applause was liberally given. Mr. Kolar was recalled many times and presented with floral tributes. He deserved all that was accorded him, for he has had a large share in the upbuilding of the work of the orchestra and the symphony choir. The program follows: *Rossini*, *overture* to *William Tell*; *Grainger*, *Irish Tune from County Derry*; *Rimsky Korsakoff*, *The Story of Kalandar Prince* from *Scheherazade*; *Tchaikowsky*, *waltz* from the ballet, *The Sleeping Beauty*; *Strauss*, *The Beautiful Blue Danube*; *Elgar*, *Pomp and Circumstance*; *Wagner*,

*prelude* to *Die Meistersinger*; *Mendelssohn*, *scherzo* from *A Midsummer Night's Dream*; *Handel*, *largo* (with organ); *Bizet*, *Danse Bohème* from *Carmen*; *intermezzo* from *Cavalleria Rusticana* (with organ); *Herbert*, *American Fantasy* (with organ).

### SALE OF BOXES FOR NEXT SEASON HELD

The annual sale of boxes for next season's symphony concerts was held April 21 and resulted in a larger sale than for any previous season. They are all sold for Thursday night and there is but one or two left for Friday. Mr. Porter, the new manager, began his duties May 1.

### ORPHEUS CLUB CONCERT

The last concert of the season given by the Orpheus Club for its sustaining members was held at Orchestra Hall April 21. A fine audience gathered and listened with many manifestations of approval to the excellent program provided, which contained several numbers heard in the past. This chorus of thirty picked male voices, under the direction of Charles Frederick Morse, maintained its usual high standard of excellence. Orville Griffiths, of the tenor section of the club, sang a group of songs in which his pleasing voice was used with taste and discrimination. Harriet Ingersoll was the accompanist.

### HISTORICAL LECTURE SERIES CLOSES

April 25 the historical lecture recitals given by Ossip Gabrilowitsch in Memorial Hall came to a close. The program was entirely of modern compositions and the playing of each of the numbers was preceded by brief explanatory remarks that elucidated the composition. The entire series has been thoroughly delightful from every standpoint and all have been grateful for the opportunity to hear this gifted artist so informally and intimately.

### SASCHA JACOBSON AT THE CAPITOL

At the Capitol Theater, April 19, Sascha Jacobson was the soloist for the second time this season. A capacity house greeted him and was so thrilled by his playing that he was not only recalled many times but was obliged to respond with two encores. The orchestra, under Edouard Werner, gave admirable support.

### TUESDAY MUSICALES ACTIVITIES

At its annual meeting, April 21, the Tuesday Musicales elected the following officers for the next season: President, Mrs. Leland B. Case; vice-president, Mrs. Samuel C. Mumford; secretary, Jennie M. Stoddard; treasurer, Mrs. Robert S. Wells; librarian, Camilla M. Hubel. Mrs. Edwin S. Sherrill and Mrs. Charles A. Goodspeed were elected to the Executive Committee for a term of three years.

April 28 the Tuesday Musicales held its annual concert for endowed memberships in the Student League. There were twenty-two applicants, and the following memberships were awarded: Piano, Judith Sidorsky, Prudence Butterfield, Mary Linsky, Dorothy Herman, Julia Smith, Catherine Vaseau and Dora Richman; voice, Winifred Huntton, J. Elizabeth Davenport, Rosalind Predhomme and Mrs. Arthur Elliot; cello, Flora Schwabe; violin, Blanche Feinberg; harp, Ruth Shepard; sight reading, Prudence Butterfield and Marion Partridge. Honorable mention was given to Aline Schiller, soprano. One of the successful contestants in the piano was twelve years of age and another thirteen.

J. M. S.

## TUNING IN WITH EUROPE

Berlin, so they tell me, was before the war one of the brightest cities of Europe. Since the war it has without a doubt been the darkest. But no longer. When I left it last autumn the City of Berlin with its paper Mark budget couldn't afford to light more than a third or half the street lights. Since then it has stabilized its finances, and has discovered that it is rich enough to make every newborn babe a present of a "Thaler"—the traditional silver three-mark piece which circulates freely once more. It has even undertaken to manage an opera house and pay the deficit—which is our idea of having money to spend.

In these circumstances it could hardly hold back with the hundred per cent. street lighting, much as the second-story interests might protest. In the meantime, however, the latest style of luminous signs have come into fashion, and the Potsdamer Platz, with its traffic tower a la New York in the middle, is at last reminiscent of a metropolis. Music lovers may once again reach the Philharmonic without danger to their lives; and the interior of that venerable emporium of art gleams forth in a brilliance of one and a half pre-war strength. (Incidentally the rent is one and a half the pre-war altitude.)

\*\*\*

All in all, Berlin is becoming the same old pleasant burg that pre-war Americans used to like, and I shouldn't be surprised to see the stream of musicians and students return here for concert study and more agreeable occupations. The Hochschule, Professor Schreker tells us, has more foreign students than it has ever had, and while they are largely from countries that are new to our geography, America is not badly represented. (In the faculty, too, with Prof. Louis Bachner at the head of the vocal department.) The chief foreign language heard at concerts, anyhow, is United States.

\*\*\*

Living conditions are quite stable, and reasonable again. You can get a decent furnished room for anywhere from \$12 to \$25 a month, and full board for \$50. Amusements are no higher than anywhere else, and there is enough free amusement in "politics" which, as behooves a modern republic, have become thoroughly identified with graft. Indeed, so many notables, from the postmaster-general down, are in

jail nowadays, that people answer the polite inquiry, "How are you," with "Thank you, still out." The chief item of interest at the breakfast table centers upon the announcement of "among those prisoned" the night before.

\*\*\*

For the rest, the famous German police is considerably less in evidence than formerly, though even traffic cops carry a formidable and visible armament, with which to intimidate lorries and taxicabs. Closing theaters seems to be one of the prerogatives to which the *Polizei* clings. Not for immorality, for that is out of date. But just anyhow. The other day they closed the so-called "chamber opera," which has nothing to do with chambers at all, but gave charming performances of little operas by Mozart, Pedgloci and Offenbach, because there was "no public necessity" for it! Who ever heard of Mozart, anyway—at police headquarters?

\*\*\*

On the other hand there is the chairman of the Pier Company at Llandudno, another famous British resort, who "suggests" to the conductor of the orchestra, A. W. Payne, to reconsider his ultimatum in regard to symphonic music. A symphony of twenty-six (26) minutes duration was not likely to be appreciated by the rank and file of the patrons. The directors had always "wished to avoid these extremes" (get that?) as far as possible. And anyhow, their manager, Lloyd Jones, had said: "The day of heavy music is past. The public demands popular music."

It takes all kinds of people to make a coast line.

\*\*\*

The British National Opera, on its travels through the British Isles, experiences catastrophe after catastrophe. In Liverpool the *Isolde* caught fire (without hurt); in Dublin the coloratura had two pairs of slippers confiscated by the customs; in Manchester or somewhere, the costumes and stage jewels—not of one member but the whole company—were stolen out of a railway carriage. And these troubles all get into the London newspapers in advance of the company's season there. "Sweet are the uses of advertising," is the motto of the press agent.

\*\*\*

An English naturalist is convinced that the hippopotamus is the happiest of all animals. It lives for centuries in perfect security, because its flesh is in-

## NEWS FLASHES

### Weingartner Re-engaged for Vienna Philharmonic

(Special Cable to the Musical Courier)

Vienna.—Following an urgent invitation from the Vienna Philharmonic Orchestra, Felix Weingartner has consented to remain permanent conductor of that organization for another season. In order to enable the famous conductor to combine his Vienna duties with his many foreign engagements, the concerts for next season will be arranged in pairs, and the salary will be the highest ever drawn by a conductor of the Philharmonic. Next season will mark Weingartner's eighteenth consecutive year with the orchestra, the longest term ever held by any conductor with the society.

B.

### Fleta Sings for Royalty

(Special Cable to the Musical Courier)

Oporto, Portugal.—The Spanish tenor, Miguel Fleta, has just made his debut here at the Theater San Juan, singing the Duke in *Rigoletto*. He was a great success with the public, and the press, too, was enthusiastic. His first appearance as *Radames* on May 1 was another instantaneous success for him. Fleta has just signed a contract with impresario Casali of the Theater Reale, Madrid, for forty appearances at a nightly fee of \$2,000. Before coming to Oporto he sang by royal command two special concerts at Jerez, which were attended by the King and Queen of Spain and Premier De Rivera.

B.

### New Berlin Triumph for Gigli

(Special Cable to the Musical Courier)

Berlin.—Gigli, who appeared here for the first time last season and won a sensational success comparable only to that of Caruso, was received again this year with the same wild enthusiasm when he appeared as *Lionel* in *Martha* at the Staatsoper. There were tremendous outbursts of applause for him at every opportunity, and he was compelled to repeat the *M'appari*. The press criticisms were of the best. He will also sing here in *Traviata*, *Bohème*, *Rigoletto* and *Toscanini*.

A. G.

### Chicago Musical College Annual Prize Competition Awards

(Special wire to the Musical Courier)

The Annual Prize Competition of the Chicago Musical College took place at Orchestra Hall, May 10. The hall was packed. The students were above the average of talent found in music schools and the competition was very close in every department. The Chicago Symphony Orchestra, under Stock, played the accompaniments. The judges were Frederick Stock, Franz Kneisel, Leopold Godowsky and William S. Brady. Catherine Wade Smith, of Bellingham, Wash., won the violin presented by Lyon & Healy. Linda Sool, of Chicago, gained second highest average and was awarded a Prize Fellowship of the value of \$300. Sam Thavin, of Evanston, received a \$50 fellowship. Saint-Saens' *Havanaise*, op. 83, was the number the contestants played. The winner of the Conover Grand piano, presented by the Cable Piano Company, was Willie Goldsmith, of Winnipeg, Canada. Abbe Kotzer received second prize and Eleanor Koskiewicz, third. They played Paderewski's *Concerto in A minor* (first movement). Thelma Bollinger, of Mound Valley, Kansas, was returned the winner in the vocal contest, singing Goring Thomas' *My Heart Is Weary*, from *Nadeshda*; she won a Vose & Son Artist Grand piano presented by Moist Piano Company of Chicago. Ruth Racette, of Kansas City, Mo., won the second prize, and Virginia Cooper, of Spokane, Wash., was awarded third prize. Mildred Warner's playing of Schelling's *Intermezzo* and Virginia Reel from *Fantastic Suite* won her the Mason & Hamlin grand piano presented by Mason & Hamlin. Dorothy Amtman won the second prize and Mildred Warner the third.

R. D.

edible, its skin untannable, and its body unafflicted by illness. Why indeed confine the comparison to animals? There can be no doubt that the hippo is happier than man. Think of living rent free, food f. o. b. hippopotamus, no taxes, no artistic jealousies nor jazz!

\*\*\*

The mystic relationship of music and numbers, already hinted at by the ancient Greeks, is now recognized by the British navy. The 1812 overture will be played at the Aldershot tattoo by twelve hundred musicians with an obligato of eighteen-pounders. Even Tchaikowsky ought to hear that—wherever he may be.

C. S.



## GOTHAM GOSSIP

### N. Y. GRAND OPERA ASSOCIATION IS FORMED

Salvatore Avitabile is the musical director of the newly formed New York Grand Opera Association, with headquarters in the Metropolitan Opera House (studio 74). Over 200 members are already enrolled. Talented and ambitious students of the voice form the active membership, and they will be given every opportunity to appear in public, with prominent artists in the leading roles. Concerts will also be given that members may have diversified singing experiences, and about October 1 Aida will be produced, rehearsals being already under way.

Maestro Avitabile is known as the teacher of Marian Talley, the youthful prima donna from Kansas City; also of Arolao Lindi, the tenor whose recent triumph in Aida, at La Scala, Parma and Madrid, was mentioned in the MUSICAL COURIER of April 23. This tenor had a long course of vocal and dramatic education with Maestro Avitabile before he went abroad, especially in Aida. Ethel Johnston is another Avitabile pupil who recently made a very acceptable debut in The Masked Ball.

### GUSTAV L. BECKER'S SUMMER CLASS

In the new Steinway Hall, 109 West 57th Street, Gustav L. Becker will have his usual summer class for which applications are already coming in. In former years he has had pupils from such distant states as Texas, Florida, Kansas, and the New England states. Pupils' recitals form an integral portion of the Becker course of study. A Criss-Cross Tangle Tones (Kontrapuntal Kaleidoscope or Musical Cross-Note Puzzle) has been issued by him which is most interesting; the letters forming the puzzle are made up of the seven tones of the scale, each combination being the beginning of a familiar melody.

### MILLER DIRECTS N. Y. CENTRAL CHORAL CONCERT

At the Railroad branch of the New York Y. M. C. A., April 23, a concert, under the direction of H. J. Miller, enlisted the cooperation of the Hamilton Grange Glee Club, the N. Y. Central Choral Society (both under his conductorship), the Schirmer String Quartet, Robert R. Dynes (baritone) and Jane Gordon and Mrs. Schirmer (accompanists). Following a program of varied numbers, consisting of instrumental and vocal solos, choruses, etc., the combined clubs united in a grand finale, Prayer of Thanksgiving. Mr. Miller succeeds in creating and sustaining interest among his singers, thus obtaining excellent results. He is also director of musical and social activities of the Hamilton Grange Reformed Church.

### MCDERMED RECITAL AT PATTERSON HOME

Lucy McDermid, pianist, living in the Misses Patterson home, gave a recital on April 21 of works by classic and modern composers. This Gainesville, Ga., fifteen year old girl is very talented, having fleet fingers and excellent mentality; she gives promise of an excellent future, and is a pupil of Walter Chapman.

### GEORGE J. WETZEL DIRECTS EASTER MUSIC

At Grace Evangelical Lutheran Church, 199th street, George J. Wetzel directed the choir on Easter Sunday in an elaborate musical service, with George Gaynor, organist. The anthems included Christ Has Arisen (Wildemere), with duets sung by Augusta Fehrkins and Mrs. Charles Gerhold; and Now the Earth (Shelley). Mr. Wetzel also conducted the orchestra in selected numbers at the Grand Opera Society performance of Martha at Wadleigh High School.

### A. G. O.—ESTEE FONTAINEBLEAU SCHOLARSHIP

For the second time the Estey Organ Company offers to an American organist a scholarship for the 1925 summer course at the Fontainebleau School in France, including all traveling expenses, tuition and living expenses. The American Guild of Organists will again select the winner of this scholarship, this going to the candidate who secures the highest grade in the examinations for the Fellowship degree, said examinations occurring May 14 and 15 in various parts of the United States.

The Guild will hold, in Chicago, on June 16, 17 and 18, a General Convention, which will probably draw members of the Guild from all over the United States. The general headquarters of the convention will be at Kimball Hall. There will be morning and afternoon sessions, one entire afternoon and evening being spent at Evanston.

An interesting feature of one of the sessions will be the singing of the Guild's prize anthem, the award for which was made to H. LeRoy Baumgartner of Yale. The prize, fifty dollars in gold, was presented to him by Signor Enrico Bossi at one of his last public appearances before his untimely decease.

### BALDWIN'S CITY COLLEGE ORGAN PROGRAMS

Beginning Sunday afternoon, May 10, four o'clock, and continuing on Wednesdays as well, Prof. Baldwin will play standard organ works and transcriptions on the great organ in The College of the City of New York. Americans, as usual, are well represented as follows: Ernest H. Sheppard, Charles H. Marsh (California), Humphrey J. Stewart (San Diego), Homer N. Bartlett, as well as Pietro A. Yon and Rachmaninoff.

### D'ANTALFFY PLAYS AT CAMEO THEATER

Dezso D'Antalfy, who was with The Miracle Company as organist, is now at the Cameo Theater where his artistic and sometimes humorous performances illustrating dramas and comedies always interest the large audiences.

### N. V. A. CLUB RECEPTION TO PERSHING

The National Vaudeville Artists' Club was host to General John J. Pershing on April 25 when the United States Army Band gave a recital in his honor. The affair was under the auspices of the N. V. A. Post, No. 690, American Legion.

The program included Sousa's The Thunderer, Tchaikowsky's 1812 Overture (featuring the French clarions), Titi's duet for flute and horn by Alexander Lutkewitz, flute, and Reiner Bandel, horn; Stannard's Memories of the World War, an arrangement made specially for this band of the popular favorites sung in camps in the late war; Lake's Fantasia, The Evolution of Dixie; Liszt's Les Preludes, and Losey's America First, the program closing with The Star Spangled Banner. Raymond G. Sherman was the captain commanding and Captain William J. Stannard was band leader.

### CARL M. ROEDER STUDIO NOTES

April 16, Irene Peckham, gold medal winner in last year's Music Week contest, was assisting soloist at the concert of the Brooklyn Morning Choral, in the ballroom of St. George Hotel, Brooklyn, playing compositions by Scarlatti, Chopin, Liszt, d'Albert, Rachmaninoff, Saint-Saens and Moszkowski. Her program was repeated at the Wanamaker Auditorium and broadcast over WJY on April 23. Hannah Klein, the gold medal winner in this year's contest, gave a recital on April 19 at the Barrington School, Great Barrington, Mass., at which Mr. Roeder is head of the piano department. Anne Morton, of Huntington, L. I., was soloist at a concert of the Huntington Musical Association on April 16, playing the Saint-Saens concerto in G minor, accompanied by the orchestra. Hilda C. Riedel and Claire Friedmann played the Chopin rondo, op. 73, for two pianos, at a concert by the Lyric Club of Newark, N. J., on April 22, in Proctor's Auditorium.

### PHOENIX MEETING PLACE OF FIFTH ARIZONA F. M. C.

PHOENIX, ARIZ., April 25.—The Arizona Federation of Music Clubs held its fifth convention in Phoenix, April 16 to 18. The opening event was a Jenny Lind concert by Frieda Hempel with Coenraad V. Bos, pianist, and Louis P. Fritze, flutist. The visiting delegates from various parts of the state were guests of the Musicians Club of Phoenix at this concert. Excellent programs were furnished during the convention by various clubs of the state and reports of

## THE MYSTERY QUARTETTE

will sing

## JUNE BROUGHT THE ROSES

Over the new station W. M. C. A.

THURSDAY NIGHT

MAY 14th, at 8:15 P. M.

HARMS, INC.,

62 West 45th St., New York City

club activities were given. On Friday the delegates were guests at the opera, Pagliacci, presented by the Villagrana Opera Club, a community club under the direction of Rafael Villagrana, with Franz Darvas as conductor of orchestra and opera. H. Aden Enyeart sang Canio, Charlotte Reason was Nedda and Villagrana, Tonio. Mrs. T. J. Prescott, of Phoenix, state president, presided at all the business sessions with Lois Whistler of Tucson in the secretary's chair. L. E. Behymer, honorary member of the State Federation, was present throughout the session. The finals of the junior contest were held on Saturday, Mrs. C. H. Marvin of Tucson taking charge. The next convention will be held in Bisbee in April. M. P. C.

### New York String Quartet Gets Loving Cup

On the occasion of their second appearance before the Bohemian Club this season, the members of the New York String Quartet were presented with a handsome silver loving cup, inscribed: "With Expression of Highest Esteem to Their Colleagues — from the Bohemians, April 6, 1925." At this meeting, the quartet assisted in the performance of Paolo Gallico's septet for string quartet, piano, horn and contralto voice, with the composer at the piano. They have been engaged for the first public performance of this work on November 22, 1925, by the Society of the Friends of Music. On February 21st they played Kreisler's quartet in A minor at the dinner given by the Bohemian Club in honor of Mr. Kreisler.

### Lenska Scores in Spartanburg

M. H. Hanson, manager of Augusta Lenska, of the Chicago Civic Opera, has received the following telegram from Frederick W. Wodell of Spartanburg, S. C.: "Lenska tonight made genuine sensation. Voice is full of lovely quality and she sings with musicianship and authority."

### A New N. F. M. C. Prize

One of the prizes to be awarded the winner in the violin competitions of the young artists' contests of the National Federation of Music Clubs at Portland, Ore., in June, will be a Virzi violin, contributed by Gibson, Inc., of Kalamazoo, Mich.

## MINNEAPOLIS SYMPHONY ENDS ITS TWENTY-SECOND SEASON

Hagar, Brookhurst, James and Gange Heard With Orchestra — Vreeland, Snyder, Ferguson and House, With Symphony and Chorus, Give Elijah—"Pop" Concert Presents Ferguson—Orchestra Leaves For Tour—Sherman and Jache in Recital

MINNEAPOLIS, MINN., April 22.—The twenty-second season of the Minneapolis Symphony Orchestra ended in a blaze of glory on April 19, with its twenty-fourth "Pop" concert. Beethoven's ninth symphony was the magnet which drew one of the largest and most enthusiastic audiences of the season. The orchestra has never played better and with the assistance of the symphony chorus and an adequate solo quartet—Emily Stokes Hagar, soprano; Claire Brookhurst, contralto; Lewis James, tenor, and Fraser Gange, baritone—under the forceful leadership of Henri Verbrugghen, achieved a glorious performance of this colossal of symphonic literature. The program opened with a spirited rendition of the overture to Mozart's Marriage of Figaro. Lewis James sang, between the two orchestral works, Una Furtiva Lagrima from L'Elisir d'Amore, with fine voice and diction as well as excellent style. Recalled many times by the audience he added the aubade from Lalo's Le Roi d'Ys.

The ninth symphony with the same soloist also concluded the series of regular symphony concerts, April 17, the first number on the program, however, being Bach's overture No. 2 in B minor for flute and string orchestra. Henry C. Woempner, first flutist of the orchestra, performed his part in truly artistic fashion and thus added in no small way to the enjoyment of the suite of old fashioned dances. Between the Bach overture and the Beethoven symphony Fraser Gange sang two Bach arias with orchestral accompaniment.

### ELIJAH WITH SYMPHONY AND FINE SOLOIST

The sixteenth regular symphony concert on April 10 consisted of a fine performance of Mendelssohn's oratorio, Elijah. In it the symphony chorus availed itself of its many fine opportunities. One of the outstanding features of the performance was Bernard Ferguson's interpretation of the title part. Jeannette Vreeland, soprano; Agnes Rast Snyder, contralto, and Judson House, tenor, sang their respective parts most effectively, while Meta Ashwin Birnbach, soprano, and Bobby Jellison helped to round out an effective ensemble. Soloists, chorus and orchestra vied with each other under the authoritative direction of Henri Verbrugghen and a dramatically living and pulsating performance was the result.

### TWENTY-THIRD "POP"

The twenty-third "Pop" concert on April 12 was a request program and the following numbers were played by the orchestra in its accustomed manner: overture to Tannhäuser by Wagner; Schubert's Moment Musical in F minor, and Rachmaninoff's prelude No. 5 in G minor, both effectively orchestrated by Henri Verbrugghen; Schelling's fantasy, A Victory Ball; two excerpts from Delibes' Coppelia, and Tchaikowsky's Marche Slave. Bernard Ferguson was the greatly enjoyed and highly appreciated soloist and with his beautiful baritone voice sang Promessa de mon avenir from Massenet's Le Roi de Lahore and the drinking song from Hamlet. He was compelled to add several extras.

### ORCHESTRA GOES ON TOUR

The orchestra left on April 20 for its seventeenth annual spring tour which will be under the personal direction of Arthur J. Gaines. Marie Tiffany, soprano, accompanies the orchestra as soloist.

### SHERMAN-JACHE

Ethel Adams Sherman, soprano, and Else Jache, pianist, joined forces on April 15 in an enjoyable musicale at the Unitarian Church. Miss Jache gave a finely conceived and splendidly executed performance, displaying splendid technical equipment and fine musicianship. Mrs. Sherman's beautiful soprano voice was heard to advantage throughout her program. Several encores were demanded and given. Mrs. James Bliss was the efficient accompanist. G. S.

### Borovsky Scores in Paris

In Paris, on April 9, Alexander Borovsky gave the fifth and last of his series of programs illustrating music of the eighteenth and twentieth centuries. Honegger, Arnold Bax, Szymanowsky, Schönberg, Graun, Moffat, Krebs, and Stravinsky were among the moderns presented, the latter being represented by the piano arrangement of his Petruschka suite. A cablegram received by the Loudon Charlton office announced that owing to the success of these recitals, Mr. Borovsky gave a sixth on May 4. The pianist will now tour Germany, Scandinavia, the Balkans, and England. He will return to America for his third season in January, 1926.

### Ritch to Sing for Norwalk Mozart Society

Mabel Ritch, contralto, will sing for the Norwalk Mozart Society on May 26. In January, 1926, she will be heard in a performance of Martha in concert form.

### Kriens Symphony Club Concert, May 23

The Kriens Symphony Club, 125 players, both sexes, will give its last concert on Saturday evening, May 23, at Carnegie Hall, New York. Eunice Howard, pianist, and Genevieve McKenna, soprano, assisting.

### Gustafson on Tour with Metropolitan

William Gustafson, bass, is appearing for the first time on tour with the Metropolitan Opera Company, and everywhere is exceedingly well received.

# MARIE RAPPOLO

Greatest Living American Soprano

Available for Recitals, Oratorio, Opera

[Management:

M. H. HANSON 437 Fifth Avenue, N. Y.



## NEW YORK IS TO HEAR THE DAYTON WESTMINSTER CHOIR NEXT SEASON

John Finley Williamson's Noted Choristers to Tour the East—The Mission of the Choir School—Mrs. H. E. Talbott the Principal Sponsor

DAYTON, OHIO—The one man in a church who is apt to know less about music than any other is the pastor. So said John Finley Williamson, conductor of the Dayton Westminster Choir—and he ought to know. How was this to be corrected? Why, simply enough; by teaching pastors some of the elements of music, so that they will at least be able to deal understandingly with musical questions in their churches. That is all that is necessary. No one demands that a pastor should be a finished musician. So Mr. Williamson spoke to some of them in Dayton and neighboring places and was delighted to find that they fell in with the idea immediately. Now there is a novel department in the Westminster Choir School. Of course the principal business of Mr. Williamson and his assistants is to make capable choir leaders out of their pupils—men and women who will go out into the world knowing how to improve the quality of church music and church singing. It is only incidentally that the pastors are to be taught

which had preceded them by a short time in Chicago. Critics in other cities were no less enthusiastic.

Mr. Williamson believes that all choral music is founded on the a capella basis, and his organization sings everything without accompaniment. He has succeeded, according to those who have heard the choir, in obtaining some extraordinary and unusual effects of vocal color through the skillful playing up of certain characteristics of individual voices or groups of voices in the choir. The music sung, needless to say, is of the highest quality. Here is a sample program:

### PART I

- a—I Wrestle and Pray.....J. Sebastian Bach  
Motet for double chorus.....1685-1750
- b—Jesus, Friend of Sinners.....Edward Grieg  
Anthem for six voices.....(1843-1907)
- c—Judge Me, O God.....Felix Mendelssohn  
Anthem for eight voices.....(1809-1847)

### PART II

- a—Fierce Was the Wild Bellow.....T. Tertius Noble  
Anthem for eight voices.....(1899)
- b—What Christ Said.....Peter C. Lutkin  
Motet for eight voices.....(1900)
- c—The Shepherd's Story.....Clarence Dickinson  
Anthem for eight voices.....(1900)

### PART III

- a—Awake, Awake.....Philip Nicolai  
Chorale for double chorus.....(1599)
- b—Beautiful Savior ("Crusader's Hymn"), Twelfth Century
- c—Praise to the Lord.....Peter Soehren  
Chorale anthem for double chorus.....(1899)
- d—Psalm 50.....F. Melius Christiansen

### PART IV

- a—Listen to the Lambs.....R. Nathaniel Dett  
Anthem for eight voices.....(1900)
- b—Ballad of the Trees and the Master.....Philip James
- c—O God, Hear My Prayer.....A. Gretchaninoff

\*Arranged by F. Melius Christiansen.

It happens that this one contains nothing of Bach, but it goes without saying that numbers from the famous works of the greatest master of them all figure proportionately in the regular repertory.

The East will have a chance to hear the Westminster Choir for itself during the coming season and to see what can be done in even a comparatively small community when someone with good taste and broad vision works intelligently with the material at hand—for the choir is composed almost entirely of vocal material that was quite untrained until taken in hand by Mr. Williamson himself in individual lessons in the Choir School and shaped for its part in the organization. The Eastern trip will include New York, and another trip is planned to the South, including Florida, in February, 1926. Both of these trips are being booked by M. H. Hanson, the New York concert manager, who for the last three years has been in exclusive charge of managerial affairs of the Westminster Choir. Practically the entire personnel is composed of small tradesmen, clerks, shop-girls or factory workers, and it is worthy of note that the interest in the choir has so moved the employers of these singers that, with very few exceptions, they were not only allowed time off for the recent concert trip of the choir, but their salaries continued as well.

This trip, finished only three weeks ago, included Richmond, South Bend, Kokomo and Lafayette (Purdue University), Indiana; Grand Rapids, Battle Creek, Lansing and Detroit, Michigan; Chicago, Ill., and Cleveland, Ohio. There was also one concert not on the original schedule. It was at the State Penitentiary at Michigan City. Mrs. Talbott, who financed this trial excursion into the outside world—a most successful one, by the way—finding that the choir had a free day, called up an old friend who is prison commissioner there and offered the choir's services to sing for the prisoners.

"What do you think they asked for?" said she. "The



HUGO NAMADA.

Japanese student at the choir school, who will go back to his native land to improve Christian church music there when he has completed his course.

World is Waiting for the Sunrise and Beautiful Isle of Somewhere were the secular numbers in demand. Then for sacred music they wanted In the Garden and Jesus, Lover of My Soul. It would have wrung your heart to see Mr. Williamson get those poor fellows to sing that old hymn. They were stubborn at first, so he just asked them to hum—"Like an organ," as he said—while the choir sang the words. As soon as they got used to the sound of their own voices they liked it very much indeed, and before he finished he had them all shouting out the melody in unison while he accompanied with the choir humming. It was a moving scene. Many of them cried—and I guess some of us did, too."

It is a great work that is being done for the improvement of church music in America—first by the example of the choir itself; secondly (and perhaps even more important), through the work of the Choir School, which is teaching young people to go out through the world and do what Mr. Williamson has done and is doing in Dayton—literally "through the world," for the school numbers people from far countries among its pupils, including one from Japan, whose photograph appears with this article.

"But it's nothing that can't be done equally well in other communities," said Mrs. Talbott. Perfectly true—provided other communities can find someone with the faith and enthusiasm of Williamson to lead, and a disinterested sponsor to stand behind the work, out of pure love for her fellow-men, as Mrs. Talbott has done.

### N. C. M. A. Meeting in Chicago

Announcement is made by Margaret Rice, secretary, that the annual meeting of the National Concert Managers' Association is called for June 14, 15, 16, at the Edgewater Beach Hotel, Chicago.



MRS. H. E. TALBOTT,

of Dayton, chairman of the board of directors of the Westminster Choir Association and principal sponsor of the choir, without whose energetic energy and initiative the organization would never have attained its present enviable condition and position. Mrs. Talbott plans two trips for the choir next season, to the East and to the South, both of which will be managed by M. H. Hanson. (Photo © Cornwell, Dayton, Ohio.)

something about it, so that there will be a better understanding and cooperation between pulpit and choir loft.

But all this is more or less getting the cart before the horse. I was talking with Mr. Williamson in the big office of Mrs. H. E. Talbott, who really should be mentioned first, because if it were not for her there probably would not be any Westminster Choir or any choir school today.

About a year ago Mrs. Talbott discovered that Dayton did not appreciate what a unique organization it had in its midst. Things had come to a point where Mr. Williamson could not possibly further afford the financial sacrifices he had been making in order to continue the work of this fine choir he had built up from the smallest beginning. He was confronted with the necessity of accepting a position in the East and giving up the work which had so interested him. But when Mrs. Talbott heard of this she started in to wake up Dayton; and when Mrs. Talbott starts in to wake anything up, all idea of quiet repose might as well be abandoned.

### SERVICE

In the first place, Mrs. Talbott for years has been giving most of her life to helping one good thing or another that needs helping. She decided once that there might as well be clean, decent dance halls in Dayton as the other kind, so she went to work and started dances of her own, putting the dives out of business—but that's another story. In the second place, Mrs. Talbott has always been interested in music; has, as a matter of fact, done more or less singing herself, and she was particularly interested in church music, realizing the general low standard both of music and singing in American churches. Here was a practical way to help things along, another chance to put to use that love of service which is inherent in her. So, a thoroughly practical business woman, she organized and incorporated the Westminster Choir Association, interested substantial Dayton interests in taking the stock, cleaned things up and started off even once more. The Westminster Church, appreciating what a unique choir it had, substantially increased its music appropriation and Mr. Williamson was saved to continue his invaluable work in the Ohio city.

### THE WESTMINSTER CHOIR

The choir is an organization of about sixty voices, men and women. It has not visited New York yet, nor have I heard it elsewhere, so I cannot give my personal impression of its singing, but wherever it has appeared its work has made a deep impression and it is proclaimed one of the very few first rank choral organizations of which this country boasts. "Their singing has the noble, poised quality of the finest veteran choral societies," said Herman Devries in the Chicago American, adding that they had nothing to fear from comparison with the Sistine Choir,

### THE DAYTON WESTMINSTER CHOIR.

The picture shows the vested choir with its organizer and leader, John Finley Williamson. The inset is another picture of Mr. Williamson.



## CHICAGO PARTICIPATES ACTIVELY IN CELEBRATING NATIONAL MUSIC WEEK

Chicago Federation of Women's Organizations the Leading Spirit in Promoting the Week's Events—Numerous Concerts and Recitals Given—Birchwood Choral Club Ends Season—Conservatory and College Activities—Studio Notes—Other Items

CHICAGO.—Music week in Chicago, May 3 to 9, was one to be remembered in the annals of music in this city. National week was sponsored by the Chicago Federation of Women's Organizations—Mrs. Edward F. Bailey, president, and Mrs. Ora Lightner Frost, Chairman of Music. Chicago's Music Week was observed by all the schools here (public as well as parochial), by the churches, the radio, concerts, welfare organizations, motion picture houses and all big organizations. During the week provisions were made so that every man, woman and child was able to hear the message of music and made to realize that at least some form of music has an appeal to and a meaning for the layman as well as for the musician.

The Chicago Federation of Women's Organizations opened Music Week with a May Breakfast and artists' revue on May 4 at the Cameo Room of the Morrison Hotel. One of the interesting events of the week was a music contest, fifty dollars in gold being given by The Cable Company for the best essay written by a Chicago boy or girl on the theme "What Music Means to Our City"; the essay was not to exceed fifty words and the contestants were between the age of twelve and eighteen years. The winner of the first prize was given \$25; the second \$15 and the third, \$10. On May 8, at noon, by the courtesy of the W. W. Kimball Company, there was a concert given by the Scandinavian String Quartet at Kimball Hall which was known as the "Old Folks Concert." Mrs. H. H. Packer, president of the "Friends of the Aged" and her club members had arranged to go to the homes for old folks and bring as many as possible who were able to go to the concert. The music department of the Chicago Federation of Women's Organizations arranged musical programs which were given in many institutions of Chicago. In this way the shut-ins of the city were given musical programs during the week.

The Chicago Music Week was a huge success and credit must be given to the Chicago Federation of Women's Organizations for the splendid program furnished throughout the week. The programs were too many to give all of them space here and as it would be unfair to the others let it suffice to say that all were well attended and all superbly rendered.

### CHILDREN'S CHORUS SINGS

The tenth annual concert by the Children's Chorus of Chicago and the Sherwood Glee Club, composed of junior

pupils of the Sherwood Music School, took place at Orchestra Hall on May 2. The vast hall was packed from pit to dome by parents and friends of the soloists and young choristers. Daniel Protheroe conducted the Children's Chorus and the Sherwood Glee Club with fine results. He is one of the few choral conductors able to make children sing. Under his vigorous baton the youngsters gave a splendid account of themselves in numbers such as Handel's Trust in the Lord, Parks' A Wish and The Chick and the Duck, Rhys-Herbert's The Moon-Man and Protheroe's Dipping in the Milky Way. This, by the way, formed the first group and the only one heard by this reviewer. The soloists were Clara Siegel and Johanna Siragusa, pianists, both pupils of the school, who were assisted by the Sherwood Symphony Orchestra under the direction of P. Marinus Paulsen, who proved once again his efficiency with the stick. C. V. Williams, superintendent of the Children's Home and Aid Society (the beneficiary of this concert), made the address.

### COLUMBIA SCHOOL REVUE

The Columbia Revue, presented by the Columbia School of Music Association, took place at Kimball Hall, on May 2. The Columbia Male Quintet opened the program; then The Months of the Year were represented by eleven beautiful girls of the school and Mr. Radtke. A one-act comedy-drama, Mariette, showed the ability of several of the pupils in the department of acting. The balance of the Revue was not heard by this reporter, but the printed program showed that the rest of the evening must have been as enjoyable as the first part—especially the last, which contained demonstrations of self-expression, dances of perfect freedom, reducing class, advanced group activities and ultra-advanced group with candidates for degrees. Other duties, however, made it imperative for this reporter to leave the hall before the completion of the program.

### CONCERT AT ORCHESTRA HALL

The Bellman and De Svenski choruses, Otto C. J. Carlson, director, with Charles Marshall, tenor; Ebba Frederickson, violinist; Elsa Sodeham, soprano; Orion Male Quartet as the soloists, were heard in concert at Orchestra Hall.

### ROSALIND KAPLAN PLAYS

Rosalind Kaplan, eleven-year-old pianist from the class of Maurice Rosenfeld, gave a piano recital at the Playhouse. Miss Kaplan has been well taught; her technique is fluent and her musical intelligence that of a woman more than of a little girl. She is bound to make a big name for herself in the pianistic world and already, today, her recital may be counted among the most successful of the season. Among youngsters she ranks in the first line.

### NORWEGIAN GLEE CLUB

Also on May 3, but in the evening, the Norwegian Glee Club gave its thirty-sixth annual concert at Commandery Hall. The Chicago Scandinavian String Quartet, which assisted, was heard in Dvorak's quartet, op. 96; Johan Svendsen's andantino and allegro scherzando and Ole Bull-Svendsen's Saeterjentene Song; A. Klewe's Norwegian Humoreske, and Adolf Hansen's Bonde Idyll.

### EDOUARD HESSELBERG

Edouard Hesselberg, pianist-composer, assisted by Serge Borowski, baritone, gave a piano recital, also on Sunday evening, and won his usual success both as pianist and composer. The recital took place at the Jewish People's Institute.

### REUTER PUPILS ACTIVE IN RECITAL

Aunice Barbara Waugh, one of a group of students who partook of Rudolph Reuter's classes in Europe during the season of 1922-23, recently played twice in recital in Milwaukee, where she is a member of the faculty of the Wisconsin College of Music. On April 6, Mildred Huls of

Indianapolis gave a sonata recital at Hallenbeck Hall with Rudolph Reiners, violinist, of Chicago, playing two sonatas by Beethoven and one by Grieg. Beatrice Royt and Virgil Smith gave a recital in Chicago on April 9, playing a diversified program of classic and modern works. Esther Thoman accompanied Audrey Call in the Lyon & Healy artist series during the week of April 13. She recently accompanied Lucy Weston in recital at Muskegon, Mich.

### HUGH PORTER PLAYS

On May 4, an organ recital was given at Kimball Hall by Hugh Porter.

### MARION ROBERTS AT KIMBALL HALL

Marion Roberts gave a piano recital on May 5, at Kimball Hall.

### CHICAGO OPERA ARTISTS SEND GREETINGS

This office is in receipt of a card signed by Henry G. Weber, Robert Moranzoni, Mrs. T. Weber and Olga Forrai, on which they write: "A jolly crowd sends you the best regards from a most wonderful motor trip." The card was from Lake Como, Italy.

### CHICAGO MUSICAL COLLEGE NOTES

Mary Towbin, student of Max Fischel, has been engaged to play at Sinai Temple, May 17.

Mabel Lewis Howatt presented her students in a program of musical readings in the recital hall, Chicago Musical College Building, May 8. Marie Ryan, student of Mrs. Howatt, is now filling an engagement with Louis Mann's company.

The expression department gave a program in Central Theater, May 9.

Alvenc Rossegue, of the faculty, has been engaged for a concert at LaGrange, May 15.

Students of Eduardo Sacerdote have been active in public work. Evelyn Peterson sang the part of Yum Yum in the performances of The Mikado given with full orchestra at the Hyde Park High School recently. Eulah Cornor, who has been singing in the artist series at Lyon & Healy Hall, has been engaged for a recital at the South Shore Country Club. Albert Hayes is engaged for a concert tour which will open June 19.

Artist-students of the Chicago Musical College were heard in a concert at Central Theater very recently. The following appeared: Mamie Stillerman (Chicago), Otaya Mizuki (Japan), Geneva Johnson (Aurora, Ill.), Margaret Lemonn (Chicago), Elizabeth Williams (Evanston, Ill.), Mary Towbin (Chicago), Eulalia Kober (Charles City, Ia.), Mary Smith (Cleveland, Ohio), Ralph Dobbs (Chicago), Linda Sool (Chicago), Adelaide Liefelt (Chicago).

### AMERICAN CONSERVATORY NOTES

Adolf Weidig presented a number of his most talented students in original compositions, Saturday afternoon, at Kimball Hall. In standard of merit, variety and scholarship, this recital is of so high an order that it is regarded as an annual event in conservatory musical doings.

The program included numbers for piano, voice, organ, chorus, for two pianos, violin and piano, chamber music in

**FRANCESCO DADDI**  
Of Chicago Opera Association  
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS  
726 Fine Arts Building, Chicago, Ill. Harrison 5755

**BUSH CONSERVATORY**  
CHICAGO  
Kenneth M. Bradley, President Edgar A. Nelson, Vice-President  
**SUMMER SCHOOL, June 29 to August 1**  
Six Weeks June 29 to August 8 Ten Weeks May 29 to August 1  
Through the merger with the Lyceum Arts Conservatory, the Bush Conservatory presents the Largest and Most Distinguished Faculty of any American school of music and the kindred arts and announces the exclusive teaching engagement of **Frederic LAMOND, World Famous Pianist** who will give a series of Master Repertoire Classes, in addition to his private instruction.  
Other special features of the Summer Session are:  
Normal Courses (all departments) Dramatic Art, Expression  
Stage Craft Stage Craft  
Public School Music Class Methods for teaching Piano, Violin, Orchestral Instr.  
Interpretation Classes Artist Recitals  
**FREE SCHOLARSHIPS**  
A limited number of free scholarships with eminent artist teachers for gifted and deserving students of Piano, Voice, Violin. Write for blank and information.  
Make your reservations at once, as there is a big demand for accommodations for summer term.  
For Summer Catalog, address, mentioning course of study in which you are interested.  
M. C. SCHWENKER, Secretary  
839 North Dearborn Street Chicago, Ill.

**HERMAN DEVRIES**  
VOCAL TEACHER  
MRS. HERMAN DEVRIES, Associate Vocal Instructor  
Studies: 526 Fine Arts Building Residence Address: Congress Hotel, Chicago, Ill.

**GEORGIA KOBER**  
President and Leading Piano Teacher  
SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

**BELLE GORSKY** SA  
Soprano Baritone  
Professors Russian Conservatory and Chicago Philharmonic Conservatory  
KIMBALL HALL BLDG. Res. Phone Belmont 2550

**L. BENDITZKY**  
PIANIST-ACCOMPANIST  
900-4 Lyon & Healy Bldg., Chicago  
Residence Studio: 631 Stratford Place Phone: Wall 6837

**ISABEL MOLTER** DRAMATIC  
RICHARDSON SOPRANO  
325 Central Avenue - Wilmette Ill.

**WYRICK** The Silver-Toned Tenor  
Management: Wyrick Concert Bureau, 600-4 Lyon & Healy Bldg., Chicago  
Accompanist, ALBERT HEILMAN Gennett Records

**VITTORIO TREVISAN**  
OF CHICAGO OPERA ASSOCIATION  
Vocal Studios:  
74 Auditorium Bldg. Phone Wabash 4100

**GIOVANNI GENNARO** Tenor  
VOCAL TEACHER—COACHING FOR OPERA—RECITALS  
VOICE PLACEMENT A SPECIALTY  
GENNARO SCHOOL OF BEL CANTO AND FINE ARTS  
1536 New Kimball Bldg., Chicago Wabash 0698

**P. MARINUS PAULSEN**  
Conductor Indianapolis Symphony Orchestra  
Violin and Composition SHERWOOD MUSIC SCHOOL, Chicago

**ISADORE L. BUCHHALTER**  
PIANO PEDAGOG  
Studio: 915 Kimball Hall Building Chicago, Ill.

**THOMAS NOBLE MACBURNIEY**  
Full Stage Experience VOICE  
Each Week  
600-609 Fine Arts Building, Chicago Phone, 8995 Wabash

**EDGAR NELSON**  
Piano and Organ Instruction  
BUSH CONSERVATORY 839 North Dearborn St., Chicago

**HAYDN OWENS**  
PIANIST-ACCOMPANIST-COACH  
Conductor Haydn Choral Society  
420 Fine Arts Bldg. Chicago

**RICHARD CZERWONKY**  
CONDUCTOR, VIOLINIST  
839 North Dearborn Street, Chicago

**RICHARD DE YOUNG**  
Teacher of Singing  
614 FINE ARTS BLDG. - CHICAGO

**KATHRYN BROWNE**  
CHICAGO CIVIC OPERA CONTRALTO  
MRS. LAWRENCE E. CRAMER  
AUDITORIUM BUILDING, CHICAGO

**WALRATH LASH**  
"The Versatile Soprano"  
420 Fine Arts Bldg., Chicago, Ill. Tel. 5662 Wabash

**ELSE HARTMAN ARENDT**  
Soprano  
Exclusive Management MAUDS N. REA, 243 S. Wabash Ave., Chicago

**HELEN FREUND**  
COLORATURA SOPRANO  
CHICAGO CIVIC OPERA Chicago, Ill.

**EDWARD COLLINS**  
CHICAGO MUSICAL COLLEGE

**Alexander NAKUTIN**  
VOICE TEACHER  
22 years teaching in Europe and America  
Kimball Bldg. Chicago, Ill.

**ART H. VAN EWEYK** Bass-Baritone  
Vocal Pedagog  
at SHERWOOD MUSIC SCHOOL  
Fine Arts Bldg., Chicago  
Home phone Kenwood 4918

**MABEL SHARP HERDIEN**  
Vocal Instructor  
5838 KENMORE AVENUE CHICAGO, ILL.

**WALTER SPRY**  
PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

**GORDON STRING QUARTET**  
JACQUES GORDON, 1st Violin CLARENCE EVANS, Viola  
HENRY SELINGER, 2nd Violin ALFRED WALLENSTEIN, Cello  
Fourth Season—1924-25  
Management: ORCHESTRA HALL, CHICAGO



the form of trios, quartets, etc., representing the classical forms to the ultra modern. Many of the most accomplished young composers in Chicago and the West were represented. The very large audience, consisting mainly of representative musical people, gave frequent demonstrations of their interest and approval. The performance of these compositions was of the same high order as the music itself.

Clarence Loomis appeared in recitals at Oak Park, Ill., and St. Olaf College, Northfield, Minn., with great success, both as accompanist to Kathryn Meisle and as soloist. He is engaged for a number of recitals with Miss Meisle for the coming summer.

The annual contest by members of the vocal classes will take place May 16 at Kimball Hall. The winners of the first contest will represent the conservatory at the commencement concert at the Auditorium.

The children's contests will take place as follows: Piano contest, Saturday morning, May 16, at Kimball Hall; violin contest on the same day at the Conservatory Recital Hall.

A number of talented young pupils of the Children's Department will appear in recital, May 16, under the direction of Ethel Lyon at Kimball Hall.

#### F. WIGHT NEUMANN CONCERTS

Pansy Jacobs Liberfarb, talented young pianist, will give a recital on May 17, at the Playhouse, under the direction of F. Wight Neumann. Miss Liberfarb will leave shortly after the recital to concertize in the East.

Adelaide Berkman, Chicago pianist, will be heard in a recital, May 24, at The Playhouse, and Marion Alice McAfee, soprano, will make her professional debut at The Playhouse on May 31, both under the direction of F. Wight Neumann.

#### CARL CRAVEN BUSY

Carl Craven, tenor, sang two performances of The Messiah in one day, May 3, at Fort Wayne, Ind., at the Concordia College. Mr. Craven was scheduled to sing the tenor role in the Swan and Skylark and Hiawatha's Wedding Feast on May 12 at the Galesburg, Ill., May Festival.

#### THE HENIOT LEVY CLUB

One of the greatest treats of the year was enjoyed by members of the Heniot Levy Club at its last meeting, May 3, when they listened with inexpressible joy to Howard Preston, Chicago baritone. Mr. Preston gave two groups of songs, each number of which was warmly received, and he graciously responded with several encores. Mr. Lurvey gave him fine support at the piano. The program also included brilliant piano numbers by Hazel Johnson and Ruth Shapinsky, and some very enjoyable readings by Mrs. Charlotte Randby.

#### LUTHERAN CHORAL AT ORCHESTRA HALL

The Lutheran A Cappella Choir of Augustana College and the Tri-Cities sang on May 8, at Orchestra Hall, under the direction of its conductor, Otto Bostrom. The Augustana College may well be proud of its A Cappella Choir, as it ranks among the very best heard here this season.

#### WILLIAM HILL AND DEL MISSIER HEARD

The recital at Kimball Hall, on May 8, disclosed in William Hill a well schooled pianist with large facility of key manipulation, splendid clear technic and musical depth, whose numbers and renditions appeal to the piano scholar. He was heard in numbers by Liszt, Scriabin, Debussy, Griffes and Chabrier.

Mr. Del Missier is a scholarly violinist who shows no ear marks of the amateur, but rather of the musician who knows his instrument. He has splendid tone and technic, and lacks in no essential; is a young man of good personality who will certainly reach a high place. He played numbers by Saint-Saëns, d'Ambrosio, Zsolt, Poppe, Wieniawski. Both Mr. Hill and Mr. Del Missier are members of the faculty of the Columbia School of Music.

#### MUENZER TRIO

Although the concert season is almost spent, the Muenzer Trio is still busy here and there, filling dates before appreciative and frequently large audiences. At the Culver Military School, the trio recently received a splendid reception and glowing tributes after its concert. An especially deep impression was also scored with a concert at Eureka College, Eureka, Ill. The second of two concerts at the Chicago City Club was given May 7, creating the customary enthusiasm. The trio is already well known to the members of the City Club, this being its fourth engagement with the Club within a year. Practically after every concert it has given this season the trio was requested for a return engagement next season.

#### BUSH CONSERVATORY NEWS ITEMS

Four young Chicago professionals, who have recently won recognition for their talent and ability, will be the soloists with the Bush Conservatory Symphony Orchestra when this excellent organization plays two concerts for the Illinois Music Teachers' Association at Streator, May 22, under the baton of Richard Czerwonky. Earl Alexander, tenor, who recently won the first prize at the Bush Conservatory annual prize contest in Orchestra Hall, and Lillian Magnuson, winner last year of the big contest of the Society of American Musicians will be the soloists at the first concert of the organization in the afternoon. Rae Bernstein, pianist, who won first place in this season's contest of the society, and

May Strong, soprano of the Northwestern School of Music, will share the honors as soloists at the evening concert.

"The Jollies of 1925" (Bush Conservatory version) will engross the attention of faculty, student body and the general public on May 23, when the Class of 1925 will put on a faculty Stunt Show and Student Vaudeville in the Recital Hall of the Conservatory. It is announced that those attending this annual festivity of the graduating class will probably get their money's worth, for such distinguished artists as Richard Czerwonky, Charles W. Clark, Nelli Gardini, Emerson Abernethy, Elias Day, Mmes. Wegener and Ohl are scheduled to lose their dignity in the Stunt Show and make the "Jollies" show the better known "Follies" some fine points.

The Charles W. Clark studio at Bush Conservatory is a busy place these days. While Mr. Clark has a large number of summer pupils already booked, his class this season is also active. Two of his pupils, Elizabeth Byers and Ethel Garbutt Dodge, sang at a recent artist-student concert at the Conservatory. At the last informal studio recital of Mr. Clark's pupils, which is one of the important weekly events at the Conservatory, Mr. Clark gave a reading of the entire Elijah score. Helen Pratt sang on May 6.

Two pupils of Richard Czerwonky attained distinction last week. Robert Quick, whose violin playing has attracted much public attention, gave a recital recently in Cleveland at the Cleveland Hotel. He was assisted by Robert Sanders, pianist, artist-pupil of Edgar Nelson. Ben Goodsell, another Czerwonky pupil, has been appointed concertmaster of the Stratford Theater.

John J. Blackmore, pianist of Bush Conservatory, gave a joint recital at the Three Arts Club recently with Ada Tilley, soprano, also of the Bush. He presented an interesting program of modern piano music.

The new officers elected by Omega Chapter of Sigma Alpha Iota, national musical sorority of Bush Conservatory, are: President, Maude Bouslough; vice-president, Jessie Willey; recording secretary, Mary Nelson Walker; corresponding secretary, Florence Ruden, and treasurer, Alice Cunradi.

#### AMERICAN CONSERVATORY NOTES

May 2, at Kimball Hall, Adolf Weidig presented a program of compositions by members of his class. The program was a comprehensive and ambitious one, including almost every branch of musical art, such as chamber music, piano, organ, choral and violin compositions and songs.

Two members of the faculty, Adalbert Huguelet and Louise Winter, took part in the concerts of the Waterloo, Iowa, musical festival under the direction of Albert Scholin.

#### GEORGE LIEBLING HONORED

In honor of George Liebling, eminent pianist and composer, a musicale was given by the Chicago Philharmonic Conservatory on May 1. A number of Mr. Liebling's compositions were rendered by the composer and others, and those present, including many prominent musicians, showed their enjoyment by hearty applause.

#### BUSH CONSERVATORY NOTES

Mae Graves Atkins, of Bush Conservatory, reports many activities by her pupils. Among them were Vilas Johnson, baritone; Helen Smith, soprano, and William Balhatchet, tenor, who gave several trios from The Creation for radio station WMAQ, April 25. Vice-President Dawes spoke from the same station on the same date.

Mrs. Gene Davenport, the Lullaby Lady of WMAQ, is a pupil of Mrs. Atkins, and another pupil, Genevieve Dunn, who is in Chicago for a short period of coaching, will make two appearances over WEBH and WMAQ during her stay.

Two of her pupils are having success at the local theaters—Esther Fitton, at West End Theater, and Edith Johnson, at the Englewood Theater.

Helen Parker, another Atkins pupil, was the assisting artist on a program given by the High School Orchestra at Riverside. Roberta Van Gilder sang recently at Janesville.

Genevieve Dunn, former student of Mrs. Atkins, mentioned above, is coaching with Mrs. Atkins preparatory to a concert tour. She is soprano soloist at the First Methodist Church of Jackson, Mich., and besides many concert engagements she has a large class.

#### BIRCHWOOD CHORAL CLUB CONCERT

The Birchwood Choral Club of fifty women's voices closed its season on April 29, at the Rogers Park Woman's Club when the program was one of sheer delight from beginning to end. Part one was made up of the cantata, The Garden of Flowers, by Luigi Denza, the various solos and ensemble being effectively rendered by the following members: Mrs. Sidney Pollack, Mrs. Joseph Scheitler, Mrs. Charles Gustafson, Mrs. R. W. Ullrich, Hilda Bryant, Mrs. George Ickes, Louise Miller, and the Mesdames Reid, Badgley and Deane.

In Part II, the chorus sang Brahms' Gypsy Songs with fine spirit and artistic surety, and, with a delicacy and refinement of tone never to be forgotten, also contributed Visions by Sucher, Massenet's Elegy and The Swan of Saint-Saëns. Though the two closing numbers had a symbolic significance as being the last numbers to be sung by this organization under the name of the Birchwood Choral and Music Club, this does not mean, as was explained by the president, Sylvia Bargman Wentworth, the club's demise, but rather a metamorphosis. For the club has amalgamated with the Lakeview Musical Club, the new organization becoming the Lakeview Choral Society, William Boeppler continuing as the director.

Just the right element of variety was given to the program by the delightful numbers of the Schubert Trio, made up of Dorothy Condit, violin; Beulah Rosine, cello, and Hazelle Simms, piano, and a brilliantly played piano group by Sylvia Bargman Wentworth. There was a large and enthusiastic audience. The entire club, the director, Mr. Boeppler and Mrs. Wentworth, its president, deserve highest praise and the community's sincere gratitude for the high artistic attainments achieved.

#### MARY WOOD CHASE SCHOOL RECITALS

Pupils of Emma Menke gave a recital at the Oak Park Colonial Club, April 27. A lengthy program was well rendered by some twenty students.

A recital by pupils of Emma Menke and Buena Carter, at the Mary Wood Chase School Fine Arts studios, April 25, reflected credit on the teachers and the school as well. Those participating were Pauline Masak, Helenita Colbert and Frances Grote.

#### CHURCH CHOIRS SING ELIJAH

Mendelssohn's Elijah was given in a dramatic form by the United Choirs of the New First Congregational Church

# SOHMER

THE pre-eminence of the Sohmer Piano as the ideal musical instrument of the home is further enhanced by Period encasements that give to it the added appeal of fine furniture.

For more than half a century the Sohmer has enjoyed international fame for its extraordinary beauty of tone. The added charm of beautiful exteriors in various periods of furniture design, at but a slight increase in cost, makes it the most desirable piano for the home of good taste.

Sohmer Pianos are made in various styles and sizes of Grands, Uprights, Players, and Reproducing Players, all of one quality. Uprights from \$700 and upward. Grands \$1250 and upward. Period models in Queen Anne, Italian Renaissance, Louis XVI, Spanish Renaissance and Jacobean. Monthly terms of payment if desired. Illustrated Catalog mailed on request.



## SOHMER & CO.

Established 1872

31 WEST 57TH ST.  
NEW YORK

Factory

Astoria, L. I.

## BETTINA FREEMAN

American Dramatic Soprano

NOW SCORING BIG SUCCESS IN  
LEADING OPERA HOUSES  
THROUGHOUT ITALY

**SPECIAL MASTER CLASSES IN VOICE TECHNIQUE**  
**W. HENRI ZAY** with a VERITABLE MASTER IDEA  
 behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method.  
 Studio: 30 West 72nd St. Phone 1457 Endicott

**ANIL DEER**  
 Coloratura Soprano

Western Management: Adolph Knauer, 79 Central Ave., San Francisco

**ARTHUR J. HUBBARD** VOCAL INSTRUCTOR  
 Assistants: Vincent V. Hubbard, Caroline Hooker  
 SYMPHONY CHAMBERS, BOSTON

**Estelle LIEBLING**  
 Soprano

Studio: 145 West 55th St., New York Tel: Circle 8815

**CHARLES SANFORD SKILTON**  
 COMPOSER and ORGANIST  
 University of Kansas Lawrence, Kansas

**STONE** SOPRANO  
 Studio: 144 West 77th St., New York  
 Telephone: Endicott 1963

**ETHEL WATSON** **VIRGINIA**  
**USHER** **LOS KAMP**  
 Coach - and - Concert Teacher of Singing  
 Accompanist  
 Phone: Endicott 3135 Studios: 127 West 78th St., N. Y.

**HEMPEL**

Assisted by: Coenraad V. Bos, Pianist  
 Louis P. Fritze, Flutist  
 Management of Frieda Hempel  
 185 Madison Avenue New York  
 Steinway Piano

**EDGAR STILLMAN-KELLEY**  
 STEINWAY HALL - NEW YORK, N. Y.

**Mme. HELENE SAXBY**

(Paris—London—Dresden—Weimar)  
 Pianist, Composer, Ensemble Work  
 Highly successful in preparing Pupils for Repertoire, Concert, or Exam (Voice or Piano). Studied Stavenhagen, Garcia, etc. Endorsed by Clara Novello Davies, as her Southern representative.  
 Member of Key Club, N. Y.  
 212 HYDE PARK PLACE TAMPA, FLORIDA

**SUMMER MUSIC SCHOOL**

NEW YORK CITY—JULY  
 Special Student Classes

Teacher's courses in Musical Pedagogy, Musicianship and Piano Playing.  
 Schmitz Technic by Betah Reeder, Assistant to Robert Schmitz.  
 Sight Singing without "Do-re-mi," "Numbers," "Intervals."

EFFA ELLIS PERFIELD  
 121 Madison Avenue (30th Street)  
 New York City Oakland 5551

**Information Bureau**  
 OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
 Information Bureau, Musical Courier  
 437 Fifth Avenue, New York, N. Y.

**OSCAR SAENGER**

Studios:  
 6 East Eighty-first Street  
 New York

Consultations and voice trials by appointment only  
 Tel. 8573 Butterfield L. Lilly, Sec'y

and soloists, under the direction of George L. Tenney, at Orchestra Hall on May 1. The soloists included Rollin Pease, Mrs. George L. Tenney, Lucy J. Hartman, Leon Jones, Dorothy Wilkins, Mary Crowther and Tenney Ford. This proved an interesting and novel way of presenting Mendelssohn's Elijah.

**ISABEL RICHARDSON MOLTER SINGS**

Isabel Richardson Molter, soprano, was heard in a joint recital with Ira Hamilton, pianist, on May 2, at Lyon & Healy Hall. Mrs. Molter left the profession four years ago when she moved to New York. She had made a big name for herself as Isabel Richardson. Since marrying Mr. Molter in New York she had to leave the field and was not heard from until recently when she came back to Chicago, and, judging from the success noticed at her recitee, Isabel Richardson Molter is sure to win again the admiration of the public and the esteem of musical reviewers.

**MUSICAL NEWS ITEMS**

Don Jose Mojica had a busy week of concerts, appearing April 29 in Louisville, Ky.; May 1, Manhattan, Kans.; May 3, Hays, Kans.; May 6, Casper, Wyo. From there he went to New York City to make several recordings for the Edison Phonograph Company.

May 9, Anastasia Rabinoff appeared at an artists' concert sponsored by the Russian Herald, at Berg's College. May 19, Miss Rabinoff will sing at the Congress Hotel for the members of the Home Club, of which Mrs. Joseph Fish is the president and Hett Hart is in charge of the program.

The periodical advanced students' recital of Metropolitan Conservatory was heard before the usual capacity audience at Lyon & Healy Hall April 29. Those participating were Ruth Bilgray, Shirley Publicar, Naomi Soble, Theodore Kromelow, Gertrude Portser, Rose Shapiro, Morris Shrager, Edwin Carre, Adolph Lippel, Margaret Dimond and Gertrude Slater. The program was interesting and as a whole well delivered. The outstanding feature was the delivery by Margaret Dimond, who is Mrs. Harry Dimond, of three violin transcriptions, two of which were by Mr. Dimond, all noted for excellence of composition.

D. A. Clippinger presented Mabel Pence and Louise Madiol, two of his artist-pupils, in a program of songs and duets on May 8, in his studio in Kimball Hall.

JEANNETTE COX.

**No Rest for Muzio**

When Claudia Muzio sailed for Europe, at the close of her third season with the Chicago Civic Opera Company, she went direct to Paris for two guest performances, it being her usual custom each year to make a limited number



MUZIO.

of appearances with the Paris Opera. From there she will go to her villa in Italy for a much deserved rest.

The past season was a strenuous one for the singer, who sang last summer during the entire season in Buenos Aires, returning to America just in time to appear in Merola's opera season on the Coast. Before her Chicago Opera season Mme. Muzio filled a number of concert engagements booked by her managers, Harrison & Harshbarger, in which she was equally successful as in opera.

Her admirers in the Windy City last season had the pleasure of hearing her in the leading roles of the following operas: Tosca, Aida, Traviata (one of her loveliest roles), Andre Chénier, Trovatore, Cavalleria Rusticana and Mona Vanna. Next season a new opera in which she will be heard with the company will be Puccini's Manon.

The season 1925-26 will be a busy one for Mme. Muzio. To get back to Paris, before mentioning next season, following her appearances there and a rest in Italy, the soprano will go to the opera at Monte Carlo, another usual custom during the summer, and give five or six performances, sailing immediately afterwards for Buenos Aires for the entire season at the Colon. This will mark her seventh consecutive season there, where she is a prime favorite. Mme. Muzio will sing the most popular roles in her extensive repertoire. Incidentally, Serafin will conduct during the season, and other singers who will appear include: Gigli, Alda and Didur, of the Metropolitan, etc. At the close of the Buenos Aires season she will come north and go to the Coast for the San Francisco Opera season, then starting to fill the long list of concerts booked before and after the Chicago Opera season. Already Harrison & Harshbarger have secured forty concerts for her. When the singer was asked if she enjoyed singing in concert, she replied that she did and that her audiences had been unusually enthusiastic about her.

**Kansas City Prizes Awarded**

Prizes offered by the Friends of American Music of Kansas City were won by two Baltimore men, Gustave Strube and Theodore Hemberger. Mr. Strube was awarded first prize of \$1,000 for a concerto for violin with orchestra, and \$400 for a scherzo for string quartet. Mr. Hemberger also won \$400 for chamber music. The judges were Henry

Hadley, Rubin Goldmark and Chalmers Clifton. None of the piano compositions or songs submitted were judged worthy of a prize.

**Oscar Saenger's Opera Class**

As a contribution to Music Week, Oscar Saenger presented his Opera Class in a most delightful program of excerpts from some of the operas, at the Wurlitzer Auditorium on May 7. At an early hour the place was literally jammed and several hundred persons were turned away, some of these, unfortunately, being Mr. Saenger's pupils. With the admirable support of Willis Alling at the organ, Helen Chase at the piano, and Mr. Saenger at the conductor's stand, scenes from the following operas were given: Carmen, Traviata, Pagliacci, Rigoletto and Cavalleria Rusticana.

In the first act scene from the Bizet opera, Carmen, Isabella Addis was the handsome cigarette girl and revealed a voice of fine quality, rich and vibrant, singing her music with conviction and artistic finish. Her capable associates were John Sanders and George Walker, as Don Jose and Zuniga.

In the second scene from the second act of Traviata, the Violetta was Melva Moore, who made a fine impression upon the audience through the excellent quality of her voice and her skillful use of it. Her acting was impressive. Miss Moore was surrounded by Geraldine Samson as Annina, Norman Yanovsky as Germont, displaying a rich voice of unusual quality, and William Prevost, who sang the music of Alfredo extremely well and with much feeling in the dramatic episodes. John Gutscher did well with the limited part of Il Dottore, in the last act of the opera, which introduced, for novelty, a new Violetta, Viola Blanchay. She possesses a light but lovely voice of ample carrying power, and does not force it.

In a scene between Nedda and Silvio, from Pagliacci, the two young singers, Esther Klar and John Gutscher, won the favor of the audience at once with their commendable work, both in voice and action.

The last act from Rigoletto was given by the following: Ruth Bender, Gilda; Rebekah Crawford, Maddalena; Ottavio Valentini, Duke; George Walker, Sparafucile; Paul Farber, Rigoletto. Miss Bender, who as a very young girl several years ago gave promise of becoming a gifted singer, for even then she had an exceptional coloratura soprano voice which has been carefully trained and not allowed to go beyond its limitations, sang the part of Gilda charmingly. Her voice is pure and lovely in quality and she went through her mise-en-scene intelligently. For that matter, all the singers knew what was expected of them historically and responded intelligently. Valentini sang La Donna e Mobile extremely well, with an abandon and flow of vocal power that won him warm applause. Mr. Farber, as the jester, also did good work.

The grand finale came in the final scene from Cavalleria Rusticana, the chorus parts being admirably sung by the Opera Class, with Ruth Maschke and William Prevost sharing first honors as Santuzza and Turiddu. Vera Scott was an effective Lola; Mamma Lucia fell to the lot of Rebekah Crawford, and Norman Yanovsky reappeared as Alfio. This brought to a close an evening of more than passing interest to an appreciative audience, the program showing what fine work the Oscar Saenger Opera Class is doing. Mr. Saenger's introductory remarks on the action of the scenes added to the full enjoyment of the program.

**Music Week Prize Winners**

Carl M. Roeder + Piano Talent + Practice = Gold Medal Winner. This, at least, seems to be the formula for prize-winning in open piano contests for two years past, for Hannah Klein, age fourteen, won at the big Carnegie Hall, New York, music finals of May 7, just as his pupil Irene Peckham, age thirteen, did last year. Miss Klein played Chopin's Nocturne (op. 62) and Bach's toccata and fugue, C minor.

In any case, both Mr. Roeder and his highly talented pupil, Hannah Klein, have reason for pride in the accomplishment; Louise Talma was her competitor, playing Chopin's Scherzo in C sharp minor, and the first movement of the Appassionata sonata. Harriet Merber, another Roeder pupil, also won a gold medal for ensemble playing (that is, with violinist), making, it is reported, twenty-six piano prize-winners this year among the Roeder pupils.

Sylvia Miller, of Brooklyn, won the gold medal in the junior vocal solo, Helen Edna Kamp and Dorothy Beckman coming close; all of them had good voices, but Miss Miller (age seventeen) sang most artistically of the three.

The Manhattan Hebrew Orphan Asylum band won over the Manhattan band, James F. Knox being conductor of both, and the Brooklyn Adelphe girls' chorus was the victor over Miss Chandor's School.

Norman Plotkin won over Samuel Selikowitz in the elementary section, the little fellow playing with correctness and assurance. Of violinists, Max Hollander won the junior contest, while Milton Feher won that of the seniors. Sincere admiration and sympathy was that of the audience for the orchestra of the Sunshine Home for Blind (boys and girls), Maude A. Tollefsen, conductor, which played well. Doris Trotman, a young negro girl, won in the advanced class over Caroline Muller, singing Visi d'Arte and Year's at the Spring.

Other contests came after 11:30 p. m., when the present writer left. The judges included such well known authorities as Auer, Kneisel, Bauer, Rachmaninoff, Reiner, Ganz, Hutcheson, Godowsky, Regneas, Saenger, Braslau, Alma Gluck, Reiner, Klamroth, Egner and Zimbalist, to whom, on suggestion of Chairman Leach, the audience gave a vote of thanks.

**Mabel Wood Hill Orchestral Works Enjoyed**

The League of Women Composers, meeting in Washington, D. C., has scheduled works by Mabel Wood Hill for orchestra to be performed at its forthcoming meeting, May 8, Max Jacobs and his orchestra played her At the Gate of Dawn at their Aeolian Hall, New York, concert, and May 23 the Kriens Orchestra of 100 players will play her bourree and menuet in old style. Not long ago the State Orchestra performed works by her, all this showing that the field of orchestral works numbers Mabel Wood Hill as a shining light.



## NEW YORK CONCERTS

## New York Matinee Musicale

The New York Matinee Musical, Rosalie Heller Klein, president, held its last closed meeting of the season for active members on April 27 at the home of Berthe Van der Berg-Gobus. Harold Lewis played with pleasing clarity the Italian concerto of Bach. Hilda Brady Jones revealed a soprano voice of bright, clear quality and expressive ability in a group of songs by Donaudy, Frank Bridge and Walter Golde. She was ably accompanied by Elizabeth Cook. Harp solos by Zabel and Tedeschi were skillfully and effectively rendered by Louise Kavanaugh. Zoe Fulton, contralto, interpreted songs by Paladilhe, Schumann and Granville Bantock with sympathetic feeling. Bess Hagemeir gave excellent assistance at the piano. Moszkowski's rarely played suite for two violins and piano was rendered with fine spirit and artistic style by Julie Ferlén and Olga Ferlén Engels, violinists, and Edna Horton, pianist.

## Emma R. Steiner Testimonial Concert

A testimonial concert, commemorating her fiftieth anniversary as American composer and orchestral conductor, was given for Emma R. Steiner at the Metropolitan Opera House on the evening of April 30, the proceeds to be used towards establishing the Emma R. Steiner Home for Aged and Infirm Musicians at Bay Shore, L. I.

A program note states that Miss Steiner was a pioneer in the history of the American woman in music. She was born in Baltimore, the daughter of Captain Frederick B. Steiner, and granddaughter of Colonel Stephen Steiner who led the Maryland 16th Brigade to victory at the battle of North Point in the final episode of the American War of Independence.

Miss Steiner began composing at the age of seven, and at twelve wrote a song that was sung both here and abroad. She wrote seven light operas as well as many other works. During the past thirty years she has conducted over six thousand performances of light and grand opera, and during one entire opera season she was musical director for Heinrich Conried.

The program of Miss Steiner's testimonial concert consisted entirely of her own compositions, played by a large orchestra under the direction of the composer. Songs were sung by Giuseppe Leoni, baritone, and Agnes Robinson, soprano; duets by Le Roy Weil and Wing Tabor Wetmore, and by Dorothy Adrian and Mr. Wetmore. There was also a vocal quartet and an oboe solo. The entire occasion was a festive one and Miss Steiner received an ovation.

## Rutgers College and N. J. College for Women Choral Clubs

The University Choral Clubs of Rutgers College and the New Jersey College for Women, of which Howard D. McKinney is the efficient conductor, gave its second annual concert in the Town Hall on the evening of May 1. The mainstay of the program was Deems Taylor's cantata for mixed voices, *The Highwayman*, given with accompaniment of piano and string quintet, the latter including Isabel Brylawski, Muriel Morrell, violins; Frank Hart, viola; George Hart, cello, and John Smith, bass. The pianist was Mary E. Schenck, who accompanied the choruses throughout and was heard with J. Earle Newton in a group of two-piano numbers. She proved an excellent pianist, with a delightful touch. Mr. Newton displayed splendid tone quality and interpretative force.

The cantata showed the two choral clubs to best advantage, giving evidence of fine shading, clear voices and strict attention to the leader. To Mr. McKinney much praise should be tendered for the worthy results he has accomplished. Harold R. Lambert, baritone, assisted in making the Taylor number the success it was, bringing to the solo passages a rich and powerful voice. The clubs opened the program individually with their own Alma Mater songs, followed by a Bach chorale and Tchaikovsky's Hymn of Praise. *Fuzzy-Wuzzy* (Oley Speakes), with Mr. McKinney at the piano, sung by the Rutgers Club, and two folk songs by the New Jersey College singers, met with particular approval. The clubs again joined forces in the concluding group, introducing Elgar's *Serenade*, also *London Town* and *May Day*.

## Frances Whittington

Frances Whittington, wife of Dorsey Whittington, New York teacher and concert pianist, was heard in an interesting program at Rumford Hall, May 2. The Bach-Liszt prelude and fugue in A minor, and Schumann's *Papillons* were her opening numbers. In the rendition of these she evidenced good musicianship, a facile technic, power and expressive ability. A group of Goossens numbers was delightfully given, followed by a Chopin group. As a conclusion to the program, Mr. and Mrs. Whittington were heard in three two-piano numbers, affording much pleasure to the audience. Mrs. Whittington was enthusiastically received throughout the entire program.

## Young Men's Symphony Orchestra

Aeolian Hall was filled on the afternoon of May 3 by an audience that was both enthusiastic and appreciative of the excellent work done by the Young Men's Symphony Orchestra, under the baton of Paul Henneberg. This or-

ganization was founded twenty-three years ago by Alfred Lincoln Seligman, and its playing proved a credit to Mr. Henneberg, who brought out clearly all the moods of his varied program with authority and ease. The orchestra is an excellent one, playing with professional ease and productive of splendid tone quality. Beginning with Mendelssohn's overture, *Fingal's Cave*, it offered Schubert's *Unfinished* symphony, Grieg's orchestral suit, Sigurd Jorsalfar, and Massenet's overture, *Phedre*. The audience gave evidence of its appreciation with prolonged applause, which Mr. Henneberg graciously acknowledged.

The soloist of the afternoon was Ethel Best, accompanied at the piano by Pauline Dobson Gold. Miss Best rendered the *Air de Salome* from Herodiade and a group of songs by Fourdrain, Curran and Woodman. She displayed a soprano voice of delightful quality and sang with expressive interpretation. She, too, was the recipient of approving plaudits and was forced to add an encore.

## Percy Grainger

The second of Percy Grainger's Room-Music concerts was given before a large audience in the Little Theater on May 3, when works by Franz Schreker, R. Nathaniel Dett, Natalie Curtis, Edward Grieg and Paul Hindemith were featured.

Franz Schreker's *Kammersymphonie* (composed in 1916) for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, kettle drums, percussion, harp, celesta, harmonium, piano, four violins, two violas, three cellos and two basses, made a favorable impression. Mr. Grainger, who conducted the composition admirably, says of this work in his program notes: "I regard it as the most finished and masterly treatment of the solo chamber orchestra (certainly the most beautiful in point of sensuous sound) that has, to my knowledge, come out of the German and Austrian large chamber movement. Such a work can only be adequately judged when heard in the original solo orchestration prescribed by the composer."

R. Nathaniel Dett was represented by two groups of Negro folk songs, sung by the Hampton Institute choir under Mr. Dett's leadership. These numbers, which were enthusiastically received, show Mr. Dett as a clever writer, who combines culture and individualism with Negro vocal traditions. His treatment of the blended human voices reveals a grateful sonority, perhaps the result of his long experience with natural and untrained singing.

Memories of New Mexico, by Natalie Curtis, consists of two Spanish-Indian melodies used in religious festivals near Santa Fe, which the composer collected and arranged and which were orchestrated by Mr. Grainger for four woodwinds, two horns, harp, bells, piano and six strings. This composition is one of much charm, and was first performed in New York, but in a shorter form and different orchestration, by George Barrère and the Little Symphony Orchestra.

Grieg's *Lost in the Hills*, for baritone solo (sung by Erik Bye), two horns and strings, is one of those delightful numbers reflecting the Norwegian mountains. Percy Grainger says of this work: "Grieg told me in 1907 that he liked *Lost in the Hills* best of all his compositions. He felt that it reflected both the austerity and the sunny sweetness of the Norwegian mountains, and also a certain tragic, lonely mood typical at once of his race and of his personality." The work was re-demanded.

Paul Hindemith's *Kammermusik* No. 1, op. 24, No. 1,

for flute (piccolo), clarinet, bassoon, trumpet, percussion, harmonium, piano, two violins, viola, cello and bass, closed the program. This number, from the pen of one of Germany's most prominent modernists, or rather futurists, did not fail to evoke laughter and amusement.

Mr. Grainger revealed himself as an authoritative conductor, precise and exacting, and one who produces surprising effects.

## Maria Mugavero

Maria Mugavero, coloratura soprano and artist-pupil of Giuseppe Mauro, gave a recital in Aeolian Hall on May 3, singing a program which contained numbers by Proch, Ball, Giordano, Grieg, Alvarez, Salerno, Rossini, Bellini, Cadman, Constantino, Dell'Acqua, Donaudy and Delibes.

The assisting artist was Luigi Costantino, who was heard in four piano solos.

Miss Mugavero, whose singing made a good impression, won hearty applause and many recalls. She was accompanied by A. Dell'Orifici.

## Herman Bailen

Herman Bailen, baritone and artist-pupil of Jean Skrobisch, was heard in a song recital at Rumford Hall on May 3 in a program of Russian, German and English songs by Stolipin, Moussorgsky, Tchaikovsky, Rachmaninoff, Brahms, Schubert, Schumann, Mendelssohn, Duhock, Sadowsky, Pregozow and Warlamoff.

Mr. Bailen, who has studied with Mr. Skrobisch for the past three years, revealed a well developed voice of good timbre and purity. He sang his various numbers with fine tonal balance and intelligence, winning much well deserved applause. He was obliged to give several added numbers.

Josef Adler accompanied the soloist sympathetically and artistically.

## Oliver Stewart and Daniel Wolf in Joint Recital

Oliver Stewart, tenor, and Daniel Wolf, composer-pianist, were heard in joint recital at Rumford Hall, May 5. Mr. Stewart's three groups consisted of old English and Italian songs, arias from *Le Roi d'Ys* and *Bohème*, a Tiridelli number and modern songs in English. Mr. Stewart displayed a tenor voice of pleasing quality, full and resonant and of good range. His expressive interpretations, too, gave keen delight to the large and enthusiastic audience. Colleen, by Wesley Sontag, was dedicated to Mr. Stewart. Iris, an effective song by Daniel Wolf, had to be repeated. Mr.

(Continued on page 49)

STEINWAY PIANO

# CAHIER

World's Famous Contralto

205 W. 57th St., N. Y.

# GALLI-CURCI

Homer Samuel, Pianist  
Manuel Berenguer, Flutist

Victor Records Steinway Piano


Management  
Evans & Salter  
527 Fifth Ave., New York

# VAN YORX THEO. - TENOR

Studio: 4 West 40th Street, New York  
Opposite Public Library. Tel. 4792 Penn.

# MARION GREEN

36 Central Park South  
New York City



# DR. WILLIAM C. CARL

INSTRUCTOR OF MANY PROMINENT ORGANISTS

Send for New Prospectus

# GUILMANT ORGAN SCHOOL

17 East Eleventh Street  
New York City



# FRANCES PERALTA

Metropolitan Soprano

Exclusive Management  
NATIONAL CONCERTS, INC.,  
1461 Broadway, New York City

# KATHRYN MEISLE

Contralto Chicago Opera Company  
Available 1925-26 Season

Management: CALVIN M. FRANKLIN 280 Madison Avenue  
or through  
WOLFSOHN MUSICAL BUREAU, FISK BLDG., NEW YORK CITY  
VICTOR RECORDS BALDWIN PIANO

**ZERFFI** Teacher of Singing  
STUDIO:  
Voice Production without Interference  
Miss Ethel Pieller, Asst. Teacher  
309 West 78th Street  
Phone: 4385 Trafalgar

**JOSEPH REGNEAS** VOCAL INSTRUCTION  
125 W. 80th St., New York  
Tel. 4386 Trafalgar  
Consultation only by  
appointment

**JOSIAH ZURO**  
Director of  
THE ZURO GRAND OPERA COMPANY  
COACHING Phone: Circle 0100  
TEACHING 744 7th Ave., N. Y. City

**LESCHETIZKY** Master school for  
pianists and piano  
students in the musical  
center of Paris. For terms apply to  
MME. MARIE GABRIELLE LESCHETIZKY  
7, rue Chaptal, Paris, France

**O'C QUIRKE** Voice Placement and Opera Class  
ADDRESS:  
243 Central Park West  
New York

**SOUSA AND HIS BAND**  
JOHN PHILIP SOUSA, Conductor  
New Booking Season 1925-26  
HARRY ASKIN, Mgr.  
1451 Broadway New York

**BROWNE** Mezzo-Soprano  
Teacher of Voice  
Studio—145 East 60th Street Tel—2356 Regent

**J. FRED WOLLE** ORGANIST  
Management: THE WOLFSOHN MUSICAL BUREAU,  
712-718 Flak Bldg., New York

**MENDELSONH** Baritone  
Touring as Schubert in BLOSSOM TIME  
For information apply Louis Simmonds, 261 Fifth Avenue,  
New York City

**JOHN F. BYRNE** TEACHER OF SINGING  
Recommended by Jean de Reszke  
Studio: 157 rue du Fourbourg, St. Honore, Paris

(ANNIE LOUISE) (ADAH CAMPBELL)  
**DAVID - HUSSEY**  
HARP VOICE  
Phone: Riverside 4122 Studios: 394 West 92nd St., N. Y.

**MACBETH**  
Chicago Civic Opera Company  
\* LEADING COLORATURA SOPRANO

**JOHN McCORMACK**  
EDWIN SCHNEIDER, Accompanist  
Direction D. F. McSweeney  
565 Fifth Avenue New York  
Steinway Piano Used.

**CLEMENTINE DE VERE** Prima Donna  
Soprano  
From Covent Garden, London,  
Metropolitan Opera, New York,  
etc. Available for Opera, Con-  
cert and Oratorio.  
Also VOCAL TUITION.  
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

**ROMUALDO SAPIO** Vocal  
Teacher  
Formerly conductor Metropol-  
itan Opera, New York, and  
European theaters. Coach to  
Mme. Adelina Patti, Calvé,  
Nordica and other celebrities.

**Bassi & Cannonieri**  
General operatic and theatrical  
bureau

(Ufficio di Affari Teatrali)

Via Durini N. 31, Milan, Italy

Telephone 10-345

## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending May 7. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

### BOOKS

(Theodore Presser Co., Philadelphia)

**Little Folks' Picture History of Music**, by James Francis Cooke.

### CANTATAS

(White-Smith Music Pub. Co., Boston, New York, Chicago)

**The Sunset Trail**, operatic cantata for four-part chorus of mixed voices with soli and piano accompaniment, by Charles Wakefield Cadman. Poetic Text by Gilbert Moyle.

(C. C. Birchard Company, Boston)

**The Lament for Beowulf**, for chorus of mixed voices and orchestra, by Howard Hanson. Text translated by William Morris and A. J. Wyatt.

**The Village Blacksmith**, cantata for mixed voices with soprano and baritone solos, by Samuel Richards Gaines. Text by Longfellow.

### MUSIC

(C. C. Birchard Company, Boston)

**From the Hills**, pastels for the piano, by Frederick S. Converse.

(Sturkow-Ryder, Chicago)

**In My Neglected Garden**, three pieces for piano with words, by Sturkow-Ryder.

(Composers Music Corp., New York; Carl Fischer, Inc., New York, Agents)

**Frasquita**, for piano, by H. O. Osgood.  
**Boyhood Recollections**—Hushed Woods, Pirating, Sweet Romance, In Haunted Shadows, Jim (published separately), for violin and piano, by Cecil Burleigh.

(Oliver Ditson Co., Boston)

**Slender Your Hands**, song, by Alexander MacFadyen.  
**Day and Night; The Pool** (published separately), songs, by Hilbert Earl Stewart.

**Save Me, O Lord**, sacred song, by Roger Clerbois.  
**As the Sun Sinks O'er the Hill**, song, by William M. Felton.

**Lonesome Moonlight**, Negro dialect song, by Lily Strickland.

**Lead Us, Heavenly Father, Lead Us**, sacred duet, by William R. Spence.

**I Wonder**, song, by Maurice Baron.  
**Kissing's No Sin**, song, by Addison F. Andrews.  
**Consecration**, sacred song, by William Lester.  
**Tracings**, song, by A. Walter Kramer.

(J. & W. Chester, Ltd., London)

**Trois Danses Exotiques**, for piano, by Leo Kok.  
**Sonatas for Solo Instruments**, sonata for two clarinets; sonata for clarinet and bassoon; sonata for horn, trumpet and trombone, arranged for piano, by Francis Poulenc.

### Reviews

#### BOOKS

(Nicholas L. Brown, New York)

**Music and Musicians**, by De Bekker.—An encyclopedia. 750 pages. There is no need to give this book a long review. It is sufficient to say that it is one of the very best of its kind. It contains most of what one wants to know about music in condensed form and includes also the stories of the operas in the standard repertory.

(Arthur P. Schmidt Co., Boston)

**A Short Primer in the Elements of Music**, by Gladys Cumberland.—A very condensed outline in question and answer form of the most essential elements of music for beginners.

(Silver, Burdett and Company, New York)

**Listening Lessons in Music**, by Agnes Moore Fryberger.—This is a new edition of a book published in 1916. It is graded for schools and its real object is to make children pay attention intelligently to the music they hear. It serves its purpose excellently, and is a book likely to prove a valuable aid to the growth of music in America.

(G. P. Putnam's Sons, London and New York)

**Plain Words on Singing**, by William Shakespeare.—This book is full of the wisdom of many years of successful teaching, and contains also much information borrowed and quoted from other sources. It is a useful work.

### MUSIC

(G. Schirmer, Inc., New York)

**The Death of Margherita**, from the opera *Mefistofele*, by Arrigo Boito.—A new publication of this separate number from the famous opera in Schirmer's Operatic Anthology. It is a short aria with a very moderate range, not going above the high B, and with some decidedly difficult fioratura.

**Two Descriptive Pieces for the Piano**, by Louise Rood Lutes.—The titles are *Coquette* and *Aunt Mandy Sings*. The first of them is a slow waltz and is a most excellent piano exercise in arpeggios and broken chords. The second is a Negro tune with the melody in the left hand.

**Three Outdoor Sketches**, by Theodora Dutton.—The titles are *The Rainbow*, *The Old Mill-Wheel* and *Song of the Crickets*. They are simple study material for the piano.

**Two Dance Poems**, by Theodora Dutton.—Both of these are slow waltzes, attractive as well as educational.

**Souvenir Sketches of the Gulf Coast**, by Albert V. Davies.—The titles are *Magnolia Blossoms* and *In an Orange Grove*. Only the first has been received. It is the sort of piano music that suggests a vocal setting. It is simple and pretty and should be popular.

**Eros**, a song, by Arthur Nevin.—This song not only has a very agreeable melody but is also furnished with an unusually fine piano accompaniment, with a harp-like effect consisting of flowing broken chords for the two hands. A very excellent composition.

(Oliver Ditson Co., Boston)

**Six Waltzes**, by Johannes Brahms. Concert arrangement by Richard Burmeister. Why?

(Lorenz Publishing Co., Dayton, Ohio)

**Mother and Home**, by Ira B. Wilson.—As such songs go, this is first rate. However much the reviewer may deplore the American taste that demands such sentimentality, the fact remains that the taste exists and is probably on the increase. This song should therefore be a success.

**Love Suffereth Long**, by Carrie B. Adams.—This is a love song of the kind that would not be a love song at all to the Broadway flapper.

(John Church Co., Cincinnati)

**Achal by the Sea**, by Rosada Lawrance.—This song has the distinction of being dedicated to and sung by Fraser Gange. No other recommendation is necessary.  
**Blarney**, by Paul Ambrose.—A real Irish waltz.

(Sam Fox Publishing Co., Cleveland)

**Slumber Song**, for the organ, by Edwin H. Lemare.—No composer of organ music has a more pleasing vein of melody than Mr. Lemare. This *Slumber Song* is very simple and appealing and offers at the same time excellent opportunity for attractive organ registration.

**Melodie Sketches for the Organ**, by Edwin H. Lemare.—This is a little book of seven short pieces of various designs and difficulty. Some of the pieces are very short and all of them are unusually attractive.

(Chappell-Harms, Inc., New York)

**The Little Green Balcony**, by Eric Coates. A slow waltz, rather commonplace.

**I Think of You as Rose-Marie**, by Rollo De Freyne.—Also a waltz song and also rather commonplace.

(Arthur P. Schmidt Co., Boston)

**Three preludes**, by T. Tertius Noble (for the organ).—These preludes are on familiar hymn tunes: *Melcombe*, *St. Ann*, *Rockingham*. They are excellently made contrapuntal variations upon the tunes. Highly effective and especially well suited to church use.

**Scale Stories** in the first position for violin, by Ida Mac Crombe.—The title of this book is perhaps derived from the fact that some of the pieces in it are made from portions of the scale. The book itself is excellent and to be recommended as a real addition to the literature of violin teaching in the elementary grades. It would be easier to recommend if it were not marred by the romantic nonsense indicated by its title and the titles of the pieces in it.

### North Shore Music Festival

The seventeenth festival of the Chicago North Shore Association will take place at the Northwestern University Gymnasium, May 25-30 (six nights and one matinee.) Peter Christian Lutkin is musical director; Frederick Stock, orchestra conductor; Osbourne McConathy, associate conductor; Percy Grainger, guest conductor. The festival will open with a performance of Haydn's choral work, *The Creation*, with an enlarged chorus of 1,000 singers and with Florence Macbeth, Arthur Kraft and Elliot Shaw as soloists.

On the second night will appear both Rosa Ponselle and Lawrence Tibbett, of the Metropolitan Opera, and Percy Grainger will conduct the first performance of his *English Dance*.

At the third concert, Tamaki Miura, Japanese soprano, and Mario Chamlee will sing all Puccini numbers.

The fourth concert will be given over to Parker's choral work, *St. Christopher*, with Marie Sundelius, Theo Karle, Loyal Phillips Shaw, William Gustafson as soloists and with a festival chorus of 600 singers and the Chicago Symphony Orchestra, conducted by Peter Lutkin.

The \$1,000 prize competition will be held on Friday night, and the five works selected by the judges will be played. Eighty-four compositions were submitted this year.

Flotow's opera, *Martha*, will be given at the young people's matinee by the children's chorus and Florence Macbeth, Gladys Swarthout, Ernest Davis, Herbert Gould, and Vittoria Trevisan.

At the final concert, the soloists will be Tito Schipa and Percy Grainger.

Carl D. Kinsey is business manager of the North Shore Festival Association and he believes that this year's festival will be on a par of excellence with any of the previous ones.

### Geraldine Leo Wins Apollo Club Praise

Geraldine Leo, young American violinist, was the soloist with the Apollo Club at the Academy of Music, Brooklyn, April 28. Miss Leo's engagement and success with the Apollo Club is significant, as the club has engaged as soloists some of the most noted artists.

The following is a letter R. E. Johnston, Miss Leo's manager, received from Charles H. Parsons, president of the Apollo Club:

April 28, 1925.

My dear Mr. Johnston:  
You will be pleased to know that your little artist, Miss Leo, scored a big success at the Apollo concert last night. Her artistic ability combined with her youth caught the house and she was recalled again and again.

I always seem to have pretty good luck with your office.

My kind regards.

Yours truly,  
(Signed) CHARLES H. PARSONS.

### Hans Hess Playing in the South

Hans Hess, cellist, has started the month of May with recitals in the South. On May 1 he gave one of his inimitable cello recitals in New Orleans (La.), and, May 4, another in Fort Smith (Ark.).



**Antoinette Halstead Has Interesting Season**

Antoinette Halstead, American contralto, was assisting artist to Beniamino Gigli in concerts at Scranton, Pa.; Hartford, New Haven and Greenwich, Conn.; Detroit, Mich.; Denver, Col. At the last named place there was an audi-



ANTOINETTE HALSTEAD.

Apeda photo

ence of 8,000 people. Miss Halstead also sang concerts at Rome, N. Y.; Montreal and Quebec, Can.; also with the Lotus Club, New York City; Tuesday Morning Club at the Hotel Biltmore; Big Brothers' Society at the Commodore Hotel, of which Col. Theodore Roosevelt is president. She is a pupil of Maestro Rosati, Mr. Gigli's vocal teacher, and has also studied voice with Saenger and Hageman. She has a range of three octaves of a purely contralto quality and is also a very accomplished pianist.

Miss Halstead has been engaged to sing at the Silver Bay Boys' School at Silver Bay, on Lake George, N. Y., for the commencement exercises, her sixth consecutive engagement. Besides being a very enthusiastic music lover, she is also a splendid golfer.

**Swinford a College Favorite**

Jerome Swinford, baritone, sang recently at a recital of the National Conference of Music Supervisors held in Kansas City. The evening following this success before 2,000 directors of public schools and universities of music who had assembled from all parts of the country, he was engaged to appear as soloist with the glee club of the University of North Carolina, where he was greeted by an audience of 8,000 people.

Mr. Swinford was also soloist recently with the University Glee Club of New York at the Metropolitan Opera House, this being his fifth appearance with that organization in two years. On April 29 he sang at University of North Carolina for the third time this season, and for the tenth time with that college glee club. On May 2 Mr. Swinford sang at Alabama University; on May 4 at the University of South Carolina, and May 6 he gave his third recital within four years at Norfolk, Va. He has also been booked for the University of Florida.

Next fall Beckhard & Macfarlane have booked Mr. Swinford for his first tour to the Pacific Coast, which will begin immediately after his appearance at the National American Music Festival in Buffalo, his third appearance with that organization.

**Cable Tells of Enesco's Triumph in Paris**

The first engagement of Georges Enesco upon his return to Paris from his season's tour in America, was with the Paris Philharmonic, a chamber music society. However, for the occasion of Mr. Enesco's appearance, an orchestra was especially engaged. The cable report of the concert was received by the London Chartered Management, and reads: "Triumph Enesco Philharmonic (Signed) Boquel."

Mr. Enesco was scheduled to make a second appearance

in Paris in the early part of May, in a commemorative concert for Gabriel Fauré. At the end of the month he will be heard in London under the baton of Nikolai Sokoloff. On this occasion he will himself conduct excerpts from his opera, Oedipe.

Enesco will return to America for his fourth consecutive tour in January, 1926. He has already been engaged for an appearance with the Cleveland Orchestra in Buffalo on February 9.

**Norden Directs Mendelssohn Club**

A most interesting program and one well presented was that given by the Mendelssohn Club of Philadelphia, at the second subscription concert of the fiftieth season. Under Mr. Norden's skilful leadership this organization is singing ever more beautifully as time goes on. At this concert some of the best choral work of the season was enjoyed, for there was a fine quality of tone, precision of attack, and the voices blended especially well. The program was a varied one. It included several unaccompanied choruses, among them Ippolitoff-Ivanoff's Cherubim, which was given its first American hearing on this occasion. The English adaptation is by Mr. Norden. Of especial interest also were two Brahms numbers, with the accompaniment of two horns and harp played artistically by Anton Horner, Joseph Horner and Vincent Fanelli. With the same accompaniment two selections were given by Adolf Jensen with the incidental solos sung by Elsa Lyons Cook and Charles W. Stahl.

Fred Patton as the soloist scored something of a sensation in two groups of numbers, including The Omnipotence, Schubert; I Am a Roamer, Mendelssohn; Myself When Young, Lehmann; The Floral Dance, Moss, and Danny Deever, Damrosch. Especially well received was the difficult Mendelssohn number which requires a range of two

and one half octaves, but as the bass-baritone's range exceeds this he accomplished the feat with comparative ease. Needless to say, Mr. Patton's encore numbers also won spontaneous applause. These included Who Is Sylvia, On the Road to Mandalay and The Menagerie in the Sky.

A word of praise also goes to Ellis Clark Hamman for his musicianly accompaniments.



Hannah Klein

Carl M. Roeder is the teacher of Hannah Klein, gold medal winner in piano playing (highest award) in the open competition for all ages, New York Music Week. Judges at the final contest, Carnegie Hall, New York, May 7, were Bauer, Ganz, Godowsky, Hutcheson and Rachmaninoff. Irene



Carl M. Roeder

Peckham, gold medal winner in the same class in 1924, is also a Roeder pupil.

**REUBEN DAVIES****AMERICAN PIANIST**

Concert Management: **HORNER-WITTE**  
300 Troost Avenue Kansas City, Mo.  
Chickering Piano, Ampico Records

**James Woodside**

"It was doubly a compliment to the singer that his hearers came in numbers and stayed long."—New York Times, January 29, 1925.

**AMERICAN SONG RECITALIST**

Management of James Woodside, 9 West 76th St., New York

**FLORA ADLER**

HARPIST

**Concert, Recitals, Musicales**

Management: **SAMUELS MUSICAL BUREAU**  
1493 Broadway New York City  
Tel. 7146 Lackawanna

**MARGUERITE SCHUILING****DRAMATIC-MEZZO**

American Artists Management, Inc.  
1425 Broadway New York

**ISIAH SELIGMAN****PIANIST, COACH, ACCOMPANIST**

Studio: 57 West 87th St., N. Y.  
Schuyler 6913

**MARSHALL RIGHTER****SOPRANO**

235 FOURTH AVENUE  
New York City

**ROSATI GIGLI'S Only Teacher**

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone Plaza 2875

**ANTON BILOTTI****CONCERT PIANIST**

AT PRESENT TOURING EUROPE

Management: **LIONEL POWELL and HOLT**

**GERALDINE LEO****VIOLINIST**

"Has brilliance and sparkle."—New York Times.

Available for Concert Engagements and Recitals

Management: **R. E. JOHNSTON**, 1451 Broadway, New York City

**VIRGIL PORTABLE KEYBOARD**

For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technic and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request

**VIRGIL PIANO SCHOOL CO., 120 WEST 72ND ST., NEW YORK**



# HUGHES

Summer Master Class for Pianists June 29-Aug. 8  
Steinway Piano 340 West 89th St., New York Duo-Art Records

## STRASSNER ISIDOR ANNA

VIOLIN AND PIANO INSTRUCTION  
AVAILABLE FOR CONCERTS, RECITALS  
Studio; 1332 Riverside Terrace, near 181st Street, New York  
Telephone Billings 8832

## ADELAIDE FISCHER

LYRIC SOPRANO  
Phone Endicott 2540 401 Knabe Building, New York City

## ASCHENFELDER

Vocal Studios  
42 West 69th Street, New York  
Telephone 3616 Endicott

## JOHN A. HOFFMANN, Tenor

Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSIC

## JOHANNES MAGENDANZ

Director Piano Department  
Utica Conservatory of Music - Utica, N. Y.

## FRANK PARKER

Baritone  
Head of Vocal Department - Utica Conservatory, Utica, N. Y.

## BARTON BACHMANN

AMERICAN PIANIST  
Mgt. HAL STEINER, Winfield, Kansas  
Tour Direction: Sparling & Showalter, Chicago

## TAMME

In Paris and Italy until Fall  
Address American Express Co., 11 Rue Scribe, Paris, France

## LEONIDA CORONI

BARITONE  
Address: Coroni Management - 116 West 72nd Street, New York City

## MILDRED MILLS

Concert - Oratorio - Recital  
Lyric Soprano  
Lecture Recitals  
For available dates address  
Studio 29 East 29th St., New York City

## ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra  
"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."  
"(Signed) ERNST VON DOHNANYI."

## WALTER MILLS

BARITONE  
44 West 44th Street, New York  
Phone 0647 Vanderbilt

## MESTECHKIN

VIOLIN AND PIANO STUDIOS  
907 West 19th Street, New York Phone: Endicott 8988  
Branches 1714 Chestnut St., Philadelphia, Pa.  
186 West 183rd Street, New York

JACOB MESTECHKIN MME. ELFRIEDA BOSS  
Prof. LEONID MESTECHKIN

## FRANCES SEBEL

LYRIC SOPRANO  
CONCERT-OPERA-ORATORIO  
Address care ESTELLE LIEBLING 145 West 55th St., New York  
Phone 8115 Circle

## PAUL WHITEMAN

himself and his  
CONCERT ORCHESTRA  
Now Booking Season 1925-26  
Exclusive Management  
F. C. COPPICUS, 33 West 42 St.  
New York City

CHICKERING PIANOS VICTOR RECORDS

## RUTH BRETON

Violinist  
"A welcome apparition on the concert stage."—Lawrence Gilman, N. Y. Herald Tribune.

CONCERT MANAGEMENT ARTHUR JUDSON  
Fish Building, New York Packard Building, Philadelphia

### ACROSS THE COUNTRY

**Asheville, N. C.**—Helen Pugh, Asheville concert pianist, was recently presented in recital by the Saturday Music Club in the Vanderbilt Hotel.

The Aeolian Choir, Arthur L. Manchester, director, gave an Easter concert at Fassifern School for Girls. Soloists were Arthur L. Manchester and Clare Carlton.

Important news in the musical development of Asheville is the announcement that at the close of the present season the Grove Park School for Girls here will be taken over by Prof. and Mrs. James Brooks, formerly of Colchester Academy, Colchester, Conn. Mrs. Brooks, of Scotch parentage, Italian born and trained, known as Rubina Ravi Brooks, concert and church singer, was formerly head of the Bloomsburg Conservatory, Bloomsburg, Pa., and will assume active charge of the music department of the Grove Park School which is confidently expected to become, under her guidance, a center of musical culture of the highest type.

Dr. Clarence Stuart McClellan, Jr., recently gave, under the auspices of the Schubert Society of this city, a lecture on Music as an Educational Asset in which he emphasized the wealth of folk music material in America. He stressed the importance of continually elevating the standard of music in the schools.

The Asheville chapter of the American Banking Institute recently formed an orchestra within its membership. George Hurt, director of music in the city schools, will be director.

The summer session of the Seyn Conservatory will open shortly. Elena de Seyn announces that she will add to her corps of assistants this season Mme. Vassilieva, formerly of the imperial dancers of Russia, but lately of Washington.

**Athens, Ala.**—An excellent piano recital was given by Beth Tyler, twelve-year-old pupil of Frank M. Church, assisted by Blanche Yarbrough, reader, Nanie Pierce, reader, and Emily Pitman, pianist, in Huntsville, Ala., on April 10. Students of the Alabama College have been presented in several splendid programs recently.

**Augusta, Me.**—The first public concert by the Cony High School Senior Orchestra was given on April 23, under direction of Gertrude Thorne. The program included classic selections for the entire orchestra, an instrumental quartet, a trio and several solos. The personnel included five violins, four trumpets, one mellophone, one bass viol, drums and piano.

**Boston, Mass.** (See letter on another page.)

**Cartersville, Ga.**—The Praise Service at Presbyterian Church offered to a large audience an excellent program given by the choir, including Sarah Patton, Mrs. J. B. Howard, Mrs. J. R. Collins, Ruth Crumb, T. N. Hemp, Fred Neel, J. S. Calhoun and J. A. Miller. Ella Neel was at the piano. To Mrs. H. P. Womelsdorf, who is organist and director, is tendered the greatest praise for her all around splendid work.

**Chicago, Ill.** (See letter on another page.)

**Cleveland, Ohio.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Lawrence, Kans.**—Music week here this year was a splendid event due to the excellent assistance of various organizations which gave of their best. This was celebrated from April 26 to May 2. Among the organizations which participated were the Rotary Club, Kiwanis Club, Minneapolis Symphony Orchestra, Kansas University Glee Clubs, Haskell Glee Clubs, Lawrence Choral Union (400 voices and distinguished soloists), High School Glee Clubs, Junior High School Chorus, Children's Chorus, Kansas University Orchestra, Haskell Band, F. A. U. Band, Lawrence Music Club and the various churches of the city.

**Lewiston, Me.**—The Chimes of Normandy was successfully presented by the choir of St. Louis Church of Auburn, under Alphonse Cote, choir director and Victor artist. The cast included Jeanne Parent, Yvonne Reny, Albina Marcous, Cecile Cote, Jacqueline Belanger, Blanche Normand, Carmen Cote, Lionel Marcous, Henri Carbonneau, Albert Dussault, Fernand A. Martin, Arthur Jalbert, Eugene Beny, Armadee Talbot, and Laureat Fogues. The chorus numbered about forty and the ten piece symphony orchestra was under Josafa Morin. Charlotte Michaud was the pianist. The Chapman tour of twenty concerts through Maine, in March and April, conducted by Prof. W. R. Chapman, was very successful. The artists were Walter Mills, baritone, and Muriel Wilson, coloratura soprano. Enthusiastic reports came in from all over the state.

**Little Rock, Ark.**—A violin recital was given by Thomas Morrissey, pupil of Oskar Rust, on April 26 at Kemper Theater. He was assisted by Vera Graham, at the piano, and the St. Andrew's Cathedral Choir, J. J. Keller, director. Mr. Morrissey's playing was warmly praised and he reflected great credit on his teacher.

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Newark, N. J.**—Percy Grainger recently gave a concert in Maplewood, the final artist in a series of four presented during the season by the music committee of the Woman's Club, Gertrude H. Hale, chairman. He was warmly received.

Philip Gordon, who is the musical instructor in South Side High School, was responsible for a delightful event when pupils and graduates of the school, with assisting artists, gave a concert which was said to be one of the most important of Newark musical events this year. Those who appeared on the program included Florence Frommelt, mezzo-soprano; Lillian Hasmiller, pianist; Freda Paster, pianist; Elsa Schill, violinist; Irma Fensel, soprano; Lorraine Saylor, contralto; Bruce Campbell, tenor; Herman Gelhausen, baritone, and Howard Gee, baritone; also the South Side Dance Ensemble, directed by Winifred Pearce, and the school orchestra. The Misses Hasmiller and Paster gave a splendid rendition of Bach's fantasie and fugue in A minor as arranged by Harold Bauer and deserve particular mention for their delightful work, the former giving an outstanding performance. Another excellent display of musicianship was offered by William Brennand, who played the cello solo in the Bach Arioso.

The Lyric Club gave the second and last concert for the

season in the Strand Theater, assisted by nine members of the Music Study Club.

A program by Czecho-Slovakian artists, and before an audience of that nationality, was given in Wallace Hall recently. Anton Hok, tenor; Dr. S. W. Prager, pianist and accompanist; M. Carl Gazo, tenor, and Emil Levy, violinist, participated.

The tenth annual concert arranged by the Vestry, Rector's Guild and other St. Stephen's Episcopal Church societies, brought as soloists Doris Doe, contralto; James Price, tenor; Edith Connor, harpist; William Berce, cellist; Margaret Sumner, impersonator, and the South Side High School Orchestra, led by Philip Gordon.

Lawrence Tibbett was warmly applauded when he made his first appearance in recital, under the auspices of the music committee of the fine arts department of the Woman's Club of Orange, in East Orange.

The Broad Theater, May 3, presented to an enthusiastic audience the San Carlo Opera Company in Aida, given a splendid performance by Bianca Saroya, Stella De Mette and Manuel Salazar in the leading roles.

**Norfolk, Va.**—It was with delight that local music lovers heard that Mrs. William S. Wilder, soprano soloist of Ghent Methodist Church of this city, won the contest conducted for Virginia vocalists by the Young Professional Musicians' Association and will represent this section in the national competition at Portland, Ore.

**Portland, Me.**—John McCormack sang to an audience that filled the City Hall Auditorium to capacity. He received an ovation that lasted several minutes. The entire concert was one of wildest enthusiasm that included Lauri Kennedy, cellist, and Edwin Schneider, the composer-pianist.

Ruth Ellen Dobbs, who has been head of the Dingley-Matthews School of Music at Denver, Colo., for the past few years, will head the Blanche Dingley-Matthews piano department at Westbrook Seminary School of Music here for the coming year. She will be an addition to the staff. Lillian Wolfenberger, who has been in charge during Mrs. Matthews' absence, will be left free for more concert work. Mrs. Matthews left for Denver the first week in May to supervise her school there this summer.

**Randolph, Me.**—Evelyn Harris was the only person in New England to win the Brunswick music memory contest which was broadcast on Tuesday evenings during March. Miss Harris is with the Moran Music Company and is president of the Gardiner Girls' Club.

**Seattle, Wash.** (See Music on the Pacific Slope.)

### Guilford Gives Recital in Cleveland

Nanette Guilford, of the Metropolitan Opera Company, stayed in Cleveland for a few days after the conclusion of the Opera's visit there to give a song recital.

## A SODER-HUECK

EMINENT VOICE TRAINER AND COACH OF  
George Reinher, Walter Mills, Marion Lovell, Ella Marion Ebeling, George Rothermel, Hardgrave Kirkbride, Joseph Hempelmann, Ella Sebastian, Anna Reichi, Bertha Johnston, etc.

### CLASSES NOW IN SESSION

at the New York Studios: Metropolitan Opera House  
Phone: 4119 Penn. and 2634 Penn. 1435 Broadway, New York



### "An Unusually Beautiful Singing Tone"

Your superb instrument gave me great pleasure in my concerts, for it possesses to a very marked degree an unusually beautiful singing tone—full of rich color and resonance."

MAY E. PETERSON

Lyric Soprano

Formerly of the Opera Comique, Paris, and Metropolitan Opera Co.

## KRANICH & BACH

Ultra-Quality PIANOS and PLAYER PIANOS

235 East 23rd St.

16 West 125th St., New York



## MUSIC IN MILAN

MILAN.—At La Scala, during the week ending March 29, there was a repetition of Aida Thursday evening with Harold Lindau re-engaged to sing the role of Rhadames, owing to his striking former success. He was in splendid voice and received with much enthusiasm. On Sunday evening came the first performance of Catalani's La Wally. In the cast were Valeria Manna in the title role, Fernando Autori as Stromminger, Anna Masetti-Bassi as Afra, Cesarina Valobra as Walter, Franco Lo Giudice as Hagenbach, Carlo Morelli as Gellner and Aristide Baracchi as Il Pedone di Schnals; Ettore Panizza conducted.

This exquisite and melodious opera of Catalani saw its premiere at La Scala, January 20, 1892, and was revived in 1905, 1907, and on April 6, 1922. This is the fifth presentation at this theater.

Miss Manna gave a fair interpretation of the name role, vigorous at many points. The aria of the first act, Andro Lontano, she sang exquisitely. Her voice in the high register leaves nothing to be desired, but her lower and medium tones lack color. Lo Giudice, as Hagenbach, was not as happily cast as in I Cavalieri di Ekebu, but he gives a satisfactory interpretation of the role. Morelli, as Gellner, sang and interpreted the role with ability. Valobra as Walter was adequate, Masetti-Bassi as Afra looked charming and sang well. Autori offered a good interpretation of the elderly Stromminger, Baracchi gave much color to his difficult role and vocally was also very good. Panizza's reading of the score was tasteful and vigorous. The two preludes of the third and fourth acts were exquisitely rendered and well applauded. The scenery was impressive and the costumes adequate. The house was well filled but did not show as much enthusiasm as usual. The third act was warmly received and artists and maestro received several curtain calls.

At La Scala during the week ending April 5 these operas were presented: Tuesday evening, last performance of I Cavalieri di Ekebu; Wednesday evening, last performance of Le Donne Curiose; Thursday, dark for dress rehearsal of Orfeo and Euridice; Friday evening, repetition of La Wally; Saturday evening, April 4 there was the first performance of Gluck's Orfeo and Euridice. In the cast of the last named were: Fanny Anitua as Orfeo, Maria Zamboni as Euridice, and Cesarina Valobra as Amor. Toscanini conducted. This is the first time Fanny Anitua has sung since her recent automobile accident in Spain, at which time she was seriously injured. She has now fully recovered and shows no trace of it. Her beautiful voice has not suffered any. She is an ideal Orfeo vocally, and her interpretation of this role ranks among the highest. Miss Zamboni, as Euridice, was charming to look at and she sang the role with taste. Miss Valobra as Amor was competent and made a pretty picture. Toscanini gave an unsurpassable interpretation of this classic masterpiece. To him fell the honors of the evening. The audience was more than enthusiastic and forced maestro and artists to respond to numerous curtain calls at the end of each act. Scenery and costumes were magnificent and the electrical effects added to these made a wonderful spectacle. The chorus did its share with a perfection rarely heard, for which a word of praise is due their instructor, Vittore Veneziani. The ballet, headed by Cia Fornaroli, gave a most classic interpretation. La Scala may be proud to have given such an artistic production. It would be difficult for any organization to surpass it. Maestro Polacco, of the Chicago Civic Opera Company, and his charming wife, Edith Mason, with Rosa Raisa and Giacomo Rimini of the same organization, who have recently arrived from America, made an interesting box party. Some American notables also present at this premiere who have recently arrived in Milan were Max Smith, New York music critic, and Mrs. Smith; Luira Silva, mezzo soprano, who has just completed a successful engagement in Barcelona; Fanny Cole, Kentucky coloratura soprano; Caterina Dossori, New York soprano, and several others.

Boito's Nerone with the great Asteria, Rosa Raisa, is now in preparation. This opera opened the La Scala season last November and was given seven performances. The interest of the public seems as lively as ever and the main topic of conversation is the wonderful creation which was given the difficult role, Asteria, by Raisa, at the world's premiere last season.

## SCALA ORCHESTRA TO TOUR AGAIN

It is announced that the La Scala Orchestra, under the direction of Arturo Toscanini, will repeat its successful tour of last season through Switzerland and extend the tour throughout the principal cities of Austria. They will leave Milan about June 1 and the tour will last about three weeks.

The third concert of the Milan Symphony Orchestra was given on March 27, at the Verdi Conservatory, with Dirk Foch as guest conductor, and Gilberto Crepax, cellist, as guest artist. On the program was the Brahms symphony in C minor, Haydn's concerto in D major for cello and orchestra, Italian Serenade by Hugo Wolf, Debussy's suite, Iberia, and Wagner's overture to Tannhäuser. The hall was well filled with an appreciative audience. The concerto for cello and orchestra was well played by Crepax, who shows good technic and agility and was warmly applauded. The balance of the program was not received with the usual enthusiasm. The same program was repeated at the Teatro del Popolo on Saturday evening, March 28.

The fourth concert of the Milan Symphony Orchestra was given at the Verdi Conservatory, April 3, with Dirk Foch again as guest conductor, and Walter Gieseking, pianist, as guest soloist. The program included Franck's symphony in D minor, Beethoven's concerto in G for piano and orchestra, Manuel de Falla's Night in the Gardens of Spain for piano and orchestra (first time in Italy), Malipiero's three fragments, from the Goldonian comedy (La Bottega da caffè),

Sior Todaro brontolon, Le Baruffe Chiozzotte, first presentation here), and Wagner's overture to the opera Rienzi. Maestro Foch was more cordially received at this his second appearance as the program was much more interesting than that of last week. The pianist, Gieseking, created a real sensation. He gave a perfect interpretation of the Beethoven concerto. His technic is remarkable, he has a touch like velvet, and is an artist of really great value. He contributed much to the success of the brilliant Spanish Composer's Night in the Gardens of Spain, which is really a composition of interest. All the numbers were well received and the conductor and pianist were enthusiastically applauded. This same program was repeated at the Teatro del Popolo, April 4.

ANTONIO BASSI.

## FOREIGN NEWS IN BRIEF

(Continued from page 6)

## A NEW MOUSSORGSKY BIOGRAPHY

MUNICH.—The Drei-Masken Verlag is about to publish a new Moussorgsky biography, by Dr. Oscar von Riesemann, the Russian critic, who has been able to draw upon the archives of the son of Rimsky-Korsakoff for valuable new material. Scenes from the original version of Boris Godunoff will form a musical supplement, with the special permission of the National Library in Leningrad. R. P.

## YEATMAN GRIFFITH PUPIL IN GERMANY

STUTTGART.—Dolores Royola, artist-pupil of Yeatman Griffith, has arrived in Stuttgart for the purpose of coaching and repertory studies. She is to fill concert and orchestral engagements in Germany later on. W. H.

## A NEW KIND OF PARSIFAL BELLS

LEIPSIK.—A new form of stage bells have just been employed in the newly staged Parsifal performances at the

Leipzig Opera, which are far superior to those hitherto used. They consist of great steel bars which stand in immense iron barrels which supplement the vibrations with overtones. These "bells" are the invention of the late technical director of Bayreuth, Kranich, and there is talk of introducing his invention in the Bayreuth Festivals. M. U.

## HAMILTON HARTY DOCTOR, HONORIS CAUSA

DUBLIN.—Hamilton Harty, conductor of the Hallé Orchestra, Manchester, has been made an honorary doctor of music by the University of Dublin. It is recalled that when Hans Richter, while conductor of the same orchestra, had this honor conferred upon him by the University, Hamilton Harty, then an Irish youth, was in the audience to witness the ceremony. R. P.

## FANNY HELDY DECORATED BY BELGIAN KING

BRUSSELS.—Mme. Fanny Heldy, leading soprano of the Paris Opéra, has been

made a chevalier of the Crown of Belgium by King Albert I. Mme. Heldy is a native of Liège and made her début at the Monnaie in 1913. G.

## WELSH EISTEDDFOD'S DISTINGUISHED GUESTS

LONDON.—It is announced that the Welsh National Eisteddfod, being held this year in Pwllheli, South Wales (Aug. 3-9), will be opened by the Prime Minister, Stanley Baldwin. Two former prime ministers, Lloyd George and Ramsay MacDonald, will also attend. C. S.

## KORNGOLD'S NEW OPERA VIENNA—Erich Wolfgang Korngold is at work on a

## Silberta Composition Recital

At the Hotel Pennsylvania, on May 19, Rhea Silberta, well known composer-pianist, will give a concert of her own compositions in which she will have the assistance of the following artists: Carmela Ponselle, mezzo soprano of the Metropolitan Opera Company; Madeleine Erbland, coloratura soprano; Maria Rosamond, dramatic soprano; Hortense Barnhardt-Jones, Contralto, and John Carroll, baritone.

## Rodgers to Sing in Albany

Ruth Rodgers, who is a great favorite in Albany, N. Y., is to make another appearance in that city on May 21.

## ROXY And His GANG

From The Capitol Theatre, New York

Orchestra of 20 and 20 Famous BROADCASTING ARTISTS

Exclusive Direction

ROGER de BRUYN

1639 Broadway, New York, Tel. 5500 Circle

PERSONAL REPRESENTATIVE to S. L. Rothafel (ROXY)

## MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures

310 Riverside Drive, New York City

Phone Academy 3860



## ROSA PONSELLE

Exclusive Management

NATIONAL CONCERTS, Inc.

1451 Broadway  
New York City

Knabe Piano

## MICHEL SCIAPIRO

INSTRUCTION SOLO VIOLINIST  
Sole Associate Teacher of  
OTAKAR SEVCIK  
189 Claremont Ave., New York City  
Phone 6439 Morningside

## Mme. ETTORE CADORIN

CONTRALTO  
Concerts—Opera—RecitalsFor terms and dates address  
601 West 136th Street, N. Y. Tel. 2928 Arduban

## ALBERT BERNE

TECHNIQUE—INTERPRETATION

CINCINNATI CONSERVATORY OF MUSIC

Programs of unhackneyed  
songs of musical and liter-  
ary value in English,  
French, German and  
Italian.

fleta

METROPOLITAN OPERA COMPANY

W. J. HENDERSON

Dean of New York Critics

N. Y. Sun, Dec. 8th, 1924

says:

Vocal Studio, Hotel Majestic

## BONCI

sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER.

Knabe Piano Used

Seventy-second Street and Central Park West, New York City

Telephone Endicott 1900



**EUGENE GOOSSENS,**  
who will come to New York as guest conductor of the New York Symphony Orchestra next season.



**DANIEL BONADE,**  
clarinetist of the Philadelphia Orchestra. Following a recent performance of the Tchaikovsky fantasia, one of the Philadelphia critics stated that "the climax mounted to a succession of absolute thrills. In this work Daniel Bonade proved once more what a thorough artist he is with the clarinet, in the playing of a beautiful solo passage for his instrument."



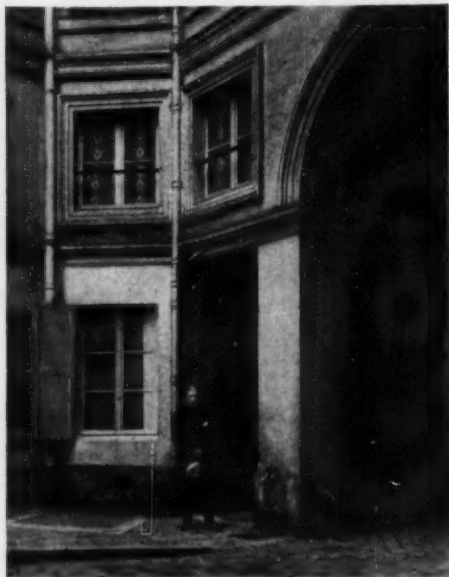
**VICTOR BRAULT,**  
baritone, who recently sang with success in New York at Corona Mundi International Art Center. He is associated in his lecture-song recitals with his sister, Cedia Brault. May 10 these artists began a tour of Eastern Canada. They will appear in thirty different cities from Montreal to Tadoussac under the local management of H. Dutrasac. Manager H. B. Williams, of Boston, is booking concerts in the New England States for Victor Brault and Cedia Brault for next season.



**WILLARD SEKTBERG,**  
a Claude Warford pupil and one of his associate teachers, who has achieved signal success this season as conductor of William Wade Hinshaw's Impresario Company. Mr. Sektberg will assist Mr. Warford during the summer session at his studios, 4 West Fortieth street, New York; the course, especially designed for singers and teachers, will continue until August 8.



**ANNA HAMLIN,**  
soprano, who has returned to New York after an extended European sojourn devoted to concertizing and studying. During March Miss Hamlin sang with success in France in Cannes, Menton, and twice in Nice. The accompanying snapshot was taken in Nice.

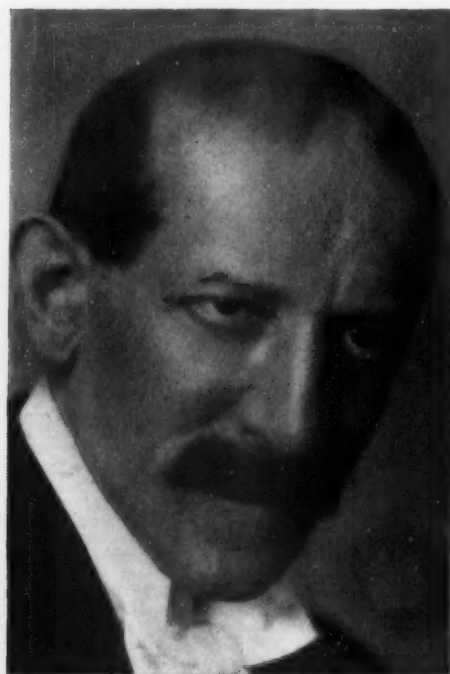


**POUSHNOFF,**  
Russian pianist, while in Paris for four recitals visited the old apartment house in which Franz Liszt lived for several years in the early part of his career. (Photo by Clarence Lucas.)

**MYRA HESS,**  
English pianist, sailed on May 2 after a long and successful concert tour in America. She will return in February for a limited period of time; her first New York appearance will be on February 18. The snapshot shows Miss Hess (at the left) with her manager, Annie Friedberg.



**QUEENA MARIO,**  
who sailed on the Mauretania for Paris on May 13. Despite the prevailing feeling that European training and experience are absolutely essential in making a career at the Metropolitan, Queena Mario has accomplished this feat without them. She is entirely American trained and all of her experience has been acquired in the United States, this being her first trip to Europe for engagements there. For the past three years the soprano has been singing leading roles in such operas as Rigoletto, Lucia, Romeo and Juliet, Faust, Pagliacci and L'Oracolo. (Photo by Hartscock.)



**GEORGE LIEBLING,**  
On March 9, George Liebling, internationally known pianist-composer, who is to make a tour of the country next season under the management of Harry and Arthur Culbertson, received a letter from Stefan Frankel, concert violinist and concertmaster of the Dresden Philharmonic Society, saying that he would play Mr. Liebling's violin concerto with orchestra at one of the public concerts in Dresden this spring. Last year Mr. Frankel played this concerto in Berlin and the critics were most enthusiastic about it. The critics stated that the great violinists will be delighted to add this concerto to their repertory.





**JULIA CLAUSSEN,** mezzo-soprano, who has been singing with great success on tour with the Metropolitan Opera Company in Atlanta and Cleveland. (© Underwood & Underwood.)



**MILDRED DILLING** on the Oaks Plantation in Montgomery, Ala., with Aunt Sally Plato, Neopolitan and Aunt Fanny. The two old darkies were born before the Civil War and have always lived on the old plantation.



**SALZEDO AND HARP STUDENTS AT CURTIS INSTITUTE.**

At the sixth students' recital of the Curtis Institute of Music, Philadelphia, pupils of Carlos Salzedo gave a program of classic and modern harp music. Reading from left to right those giving the program, which was arranged by Mr. Salzedo, included Louise Reinkardt, Wilmington, Del.; Blanche Hubbard, Philadelphia; Emily Heyler, Atlantic City, N. J.; Thelma Snyder, Harrisburg; Florence Wightman, Philadelphia, and Marion Blankenship, Lancaster, Pa. Mr. Salzedo personally has made available to members of the harp ensemble classes which will be formed for the season of 1925-26 a scholarship at the Curtis Institute to be awarded to the harp student possessing talent for composition. (Kubey-Rembrandt photo.)



**SOLOISTS AT THE SAN FRANCISCO FESTIVAL.**

Alfred Hertz (center) has just been conducting an important music festival in the San Francisco Auditorium with noted soloists. From left to right: Alexander Kipnis, of the Chicago Opera; Mme. Charles Cahier; Rudolph Laubenthal, young German tenor of the Metropolitan Opera, and Dr. Leschke, chorus master.



**FRANCIS MACMILLEN (RIGHT) AND WINTHROP CORTELYOU.**

the former having sailed on May 2 on the Araguaya for Paris where he will spend some months before returning to America in the fall to resume his concert activities, which include two recitals at Carnegie Hall. While abroad Mr. Macmillen will be the soloist with the Lamoureux Orchestra in Paris, under the direction of Vladimir Shavitch. Mr. Cortelyou is the young New York composer of whose compositions the violinist has given several first performances with great success. (Photo by Bain News Service.)



**HENRY G. WEBER.**

probably the youngest among American opera conductors, who was secured last season by the Chicago Civic Opera Company as assistant conductor, has been re-engaged and promoted for next season as one of the first conductors of the company. Next season Mr. Weber will direct French, Italian and German operas and also probably an American work, which, if all that is said be true, will be an opera written by Charles Wakefield Cadman. Mr. Weber is now abroad. After spending a few days in the French capital he had planned to visit Milan until the close of the La Scala season. From there Mr. Weber and his mother will motor to Vienna, which should be reached the middle of May. Then Mr. Weber will visit Prague for the International Music Festival week. Later he will attend the Wagner Festival in Munich, returning to America on August 21, reaching Chicago about September 1.



**ELIZABETH (BETSY) AYRES.**

"silver throated soprano" and broadcast artist of the Capitol Theater, New York, has announced her engagement to marry Dr. Floyd C. MacDaniell, of New York. (Monroe photo.)



**MR. AND MRS. RICHARD CROOKS SAIL**

on the steamship Arabic on May 6, the young American tenor leaving to fill an important series of foreign engagements. His first appearance will be in London, under the direction of Lionel Powell and Holt. May 25 he will sing in Vienna, May 27 in Munich and May 29 in Berlin. He also has been engaged by the Krakow Symphony Orchestra of Poland for an appearance on May 31, and it is of interest to know that he is the first American to appear in that city in many years. Mr. Crooks will sing at the Tivoli concerts in Copenhagen during the first week in June, a date that was filled last year by Gigli. Here, too, Mr. Crooks has been honored, for he will be the first American-born artist ever to appear at these concerts. In addition to these dates, he will also tour Australia and the Orient, leaving for the former country in the spring of 1926, where interest in him is already high. (Photo by Bain News Service.)

## DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS FILLING NEED IN MUSICAL WORLD

Demand for Teachers Has Spread in Europe and in Various Parts of the World—Some of the Dunning Teachers Active in the United States

### CARRIE LOUISE DUNNING

Carré Louise Dunning is the originator of the Dunning System of Improved Music Study for Beginners, and that her method is filling a genuine need in the musical world is evident from the fact that there is such a demand for Dunning teachers that it cannot be supplied. The Dunning System has now been translated into different languages and is being taught in many parts of the world. Such eminent authorities have endorsed this system as Leschetizky, Scharwenka, Gabriłowitch, Busoni, Carrero, Mark Hambourg, Wager Swayne, Arthur M. Abell, Edgar Stillman-Kelley, de Pachmann, and countless others. It is the consensus of opinion that the Dunning System does away with the drudgery of music study, that it arouses and holds the children's interest and attention by appealing to the natural play impulse, thus insuring much greater progress than can be made by the old method.

The accompanying paragraphs will give an idea of some of the Dunning classes which are being held throughout the country. Mrs. Dunning herself will conduct a Normal class for teachers in New York, beginning July 15.

### ZELLA E. ANDREWS

Zella E. Andrews has had a broad musical education, having studied at various schools and with a number of prominent pedagogues. She has a large following for her Dunning school in Spokane, Wash., and also has a branch

in Seattle in charge of Frances Wilson. Beginning June 16 Mrs. Andrews will hold classes in Seattle. Her Spokane classes start July 20.

### KATHARINE M. ARNOLD

Katharine M. Arnold is principal of the Arnold School of Music, Tiffin, Ohio, and is one of Mrs. Dunning's most enthusiastic teachers. She holds a teachers' certificate from The Cincinnati College of Music and recently studied piano with Stepanoff, formerly vorbereiter to Leschetizky. Her summer Normal begins June 15. Rooms for non-resident students can be obtained at the Arnold School dormitory.

### ALLIE E. BARCUS

Miss Barcus, besides teaching a large children's class during the year, has conducted three successful Normal Classes. She recently helped to organize in Fort Worth, Texas, a Dunning Club, composed of the Dunning teachers of the city. Miss Barcus will have a five weeks' class in Fort Worth beginning June 3 and another at Southwestern University, Georgetown, Texas, beginning about July 10.

### ELIZETTE REED BARLOW

Mrs. Barlow's success with the Dunning System is known throughout North Carolina. Her demonstrations and four-piano recitals have become yearly events which are looked forward to with great pleasure. Mrs. Barlow is not only a pianist of ability, but she also is a proficient organist. In addition to classes in New Bern, N. C., Mrs. Barlow conducts Normal classes in Asheville.

### JEAN WARREN CARRICK

Mrs. Carrick's Dunning School of Music is located on Mt. Tabor, Portland, Ore., with branch studios in the heart of the city. Mrs. Carrick has been fortunate in securing teachers of a high standard as her associates. She supervises the children's classes, but specializes in preparing teachers in the Leschetizky technic, Alchin harmony and the Normal Dunning course. Her classes convene June 15 (this one in connection with the Ellison-White Conservatory) and in October.

### DORA A. CHASE

Dora A. Chase is one of the directors of the Dunning School of Music at Pouch Gallery, Brooklyn, N. Y., which has branch schools at Carnegie Hall, N. Y., and Babylon, L. I. Informal demonstrations of the Dunning System are given monthly at the Brooklyn school. The most recent Normal class began on April 20.

### BEULAH B. CROWELL

In March Beulah B. Crowell began her fifth class, which was for high school students, proving that the Dunning System is not for children only. The older students taking the work realize that the course is a great aid in voice as well as piano work and splendid preliminary work for the regular harmony, all of which may be had of the same teacher. Normal classes for teachers will be held in St. Louis, Mo., in June, July and August.

### BEATRICE S. EIKEL

Mrs. Eikel will hold a summer Normal class at the Kidd-Key College, Sherman, Texas, beginning in June.

### ADDA C. EDDY

Adda C. Eddy is one of the pioneers of the Dunning System, having taught children's classes in this system for

eleven years and teachers' Normals for five years. Prior to this she had a number of years' experience in teaching. Summer Normals will be held at Miss Eddy's studio in Bellefontaine, Ohio, and also at the Cincinnati Conservatory. Other classes will be conducted in Florida, Washington, D. C., and San Diego, Cal.

### IDA GARDNER

Miss Gardner, of Tulsa, is Normal teacher for the Dunning System for eastern Oklahoma. For fifteen years she was a member of the music faculty of Kidd-Key Conservatory. She spent one season at the Conservatoire at Fontainebleau, France, and coached with Wager Swayne in Paris. Her lectures, Creative Music for Children, are available to clubs. Miss Gardner is president of the City Federation of Music Clubs and Associated Music Teachers. Her final spring Normal class begins on May 24. She also will conduct summer classes.

### GLADYS MARSALIS GLENN

While directing the music department in three different girls' colleges, Gladys Marsalis Glenn diagnosed the weakness of the greater per cent. of music students to be in the lack of a systematic fundamental training. After investigating several such courses, she chose the Dunning System because of its merits. Her annual summer classes for teachers will be held in Albuquerque, N. M.; Boulder, Colo., and Amarillo, Texas.

### MAUDELLER LITTLEFIELD

Miss Littlefield has leased property at 3611 Main Street, Kansas City, Mo., to increase and house the fast growing activities of the Dunning School. Musical recreation and kindergarten classes have been added for the tiny tot. Advanced piano, voice, repertory, polychrome and the plastic arts are new features of the school. Summer Normal classes will be held beginning June 22 and July 25. Miss Littlefield conducts classes each month the year around.

### CARRIE MUNGER LONG

Carrie Munger Long, secretary and treasurer of Dunning Normal Teachers and the National Association of Dunning Teachers, has had a busy winter season in the South. Mrs. Long will conduct monthly Normal classes for teachers in Chicago, beginning in June and extending through September. Teachers may take a three months' course or a five weeks' course, as desired.

### HARRIET BACON MACDONALD

Mrs. MacDonald has been a Normal teacher of the Dunning System for the past nine years, and during that time has held Normal classes regularly in Chicago, Ill.; Cleveland, Ohio, and Dallas, Texas, with occasional classes in other Texas cities and in Oklahoma. Mrs. MacDonald began a class in Albuquerque, N. M., in April. Her annual summer classes are as follows: Dallas, June 1; Cleveland, July 6, and Detroit, August 10.

### KATE DELL MARDEN

Kate Dell Marden was organizer of the Dunning Teachers' Association of Oregon and acted as president of the Portland district for the past two years. In the public demonstrations held by Mrs. Marden one has an opportunity to observe the ease and confidence of her teaching and the splendid results obtained as shown by her pupils, who without effort display a mastery of rhythm, eye and ear training and excellent ensemble work at the keyboard. Mrs. Marden will conduct teachers' Normal classes in Portland, Ore., June 22 and August 1.

### MRS. WESLEY PORTER MASON

Mrs. Wesley Porter Mason will hold a summer Normal class in Dallas, Texas, beginning June 1. She will be in Denver, Colo., for a class starting July 20.

### MRS. U. G. PHIPPEN

Mrs. Phippen has many testimonials and press notices commenting favorably on her work as a Dunning System teacher. She has been equally successful with her classes for beginners and for teachers. Normal classes will be held in June and August in Dallas, Texas, and in July in Ada, Oklahoma.

### VIRGINIA RYAN

Splendid results have been accomplished by Virginia Ryan during the past two seasons teaching the Dunning System in New York. Her work has been endorsed by many prominent musicians and music lovers of the city. Mrs. Ryan conducts Normal classes at intervals throughout the year.

### STELLA H. SEYMOUR

Mrs. Seymour has for the past seven years ably represented the Dunning forces in southwest Texas, at San Antonio. Besides an active career as teacher of children's classes and homemaker, Mrs. Seymour conducts several classes each season for teachers. This summer she will open her first class early in June and a later one in August.

### MRS. H. R. WATKINS

Mrs. H. R. Watkins, of Oklahoma City, Okla., is another busy and enthusiastic teacher of the Dunning System. She divides her time between her two studios, one on the east side and one on the west side, having both children's classes and Normal classes. Dates for her Normal classes are June 15, October 1, November 16 and January 15.

**GALLI-CURCI  
SCHIPA  
LHEVINNE  
SEDANO  
TIBBETT**

Management

*Evans and Salter*

527 FIFTH AVE., NEW YORK

## DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

- |   |   |   |
|---|---|---|
| <b>MRS. CARRIE LOUISE DUNNING</b> , Originator, 8 West 40th Street, New York City; Normal Class, July 15, New York City |   |   |
| <b>MRS. ZELLA E. ANDREWS</b> , Leonard Bldg., Spokane, Wash.  | <b>BEATRICE S. EIKEL</b> , Kidd-Key College, Sherman, Texas.  | <b>MRS. KATE DELL MARDEN</b> , 61 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.                         |
| <b>KATHARINE M. ARNOLD</b> , 93 Madison St., Tiffin, Ohio. Arnold School of Music.                                      | <b>IDA GARDNER</b> , 15 West Fifth Street, Tulsa, Okla.   | <b>MRS. WESLEY PORTER MASON</b> , 5011 Worth Street, Dallas, Texas. Normal Classes, Dallas, June 1; Denver, Colo., July 20. |
| <b>ALLIE E. BARCUS</b> , 1008 College Ave., Ft. Worth, Texas.   | <b>GLADYS MARSALIS GLENN</b> , 1605 Tyler Street, Amarillo, ex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo. | <b>MRS. U. G. PHIPPEN</b> , 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.      |
| <b>ELIZETTE REED BARLOW</b> , 48 George St., New Bern, N. C.  | <b>MAUDELLER LITTLEFIELD</b> , Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.                             | <b>VIRGINIA RYAN</b> , 940 Park Avenue, New York City.  |
| <b>BEULAH B. CROWELL</b> , 201 Wellston Bldg.; 1506 Hadiamont Ave., St. Louis, Mo. Summer classes, June, July, August.  | <b>CARRIE MUNGER LONG</b> , 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, June 1st. Chicago, July, August and September.      | <b>MRS. STELLA SEYMOUR</b> , 1219 Garden Street, San Antonio, Tex.  |
| <b>MRS. JEAN WARREN CARRICK</b> , 160 East 66th St., Portland, Ore.   | <b>HARRIET BACON MACDONALD</b> , 825 Orchestra Bldg., Chicago, Ill. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.    | <b>ISABEL M. TONE</b> , 626 S. Catalina St., Los Angeles, June, 1925.   |
| <b>DORA A. CHASE</b> , Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.                   | <b>ADDA C. EDDY</b> , 136 W. Sandusky Ave., Bellefontaine, Ohio. Cincinnati Conservatory, June. Information about other classes on request.       | <b>MRS. S. L. VAN NORT</b> , 224 Tuam Ave., Houston, Texas.   |
|   |   | <b>MRS. H. R. WATKINS</b> , 124 East 11th St., Oklahoma City, Okla.   |

INFORMATION AND BOOKLET UPON REQUEST

**RAISA**

Dramatic Soprano  
Chicago Opera Company

Management:  
**R. E. JOHNSTON**

1451 Broadway

New York

Associate: L. G. BREID and PAUL LONGONE

BALDWIN PIANO

VOCALION RECORDS

**RIMINI**

Baritone  
Chicago Opera Company

M  
I  
S  
C  
H  
A

**LEVITZKI**

The Phenomenal Pianist  
Season 1924-1925  
In America

Exclusive Management: **DANIEL MAYER**  
Acolian Hall, New York  
Steinway Piano Ampico Records



## MUSIC ON THE PACIFIC SLOPE

SEATTLE ENJOYS FLONZALEY  
AND LONDON STRING QUARTETS

Rosa Ponselle Delights—Peter Meremblum Makes Debut  
—Other News

SEATTLE, WASH., April 22.—Two splendid string quartets have been included in Seattle's musical events of the past week. First was the Flonzaley Quartet, which proved an outstanding event of the season and was brought as the last number of the Ladies Musical Club Artist Series. The London String Quartet was the concluding number of the Plymouth Artist Series and was given a royal reception, this being its first Seattle appearance.

## ROSA PONSELLE

The third concert of the Ladies Musical Club Series was given, April 6, at the Metropolitan Theater by Rosa Ponselle, assisted by Stuart Ross, pianist and accompanist. Miss Ponselle's program was delightful, including a representative selection of composers.

## PETER MEREMBLUM

Peter Meremblum, Russian violinist and newly engaged head of the violin department of the Cornish School, made his formal debut to Seattle audiences, April 10, in the Spanish ballroom of the Olympic Hotel. Mr. Meremblum is a fine violinist, with beautiful tone quality and superb technique. His program included the Franck D major sonata in which he was assisted by Berthe Poncy Dow, pianist. The Paganini concerto and smaller numbers followed, for which John Hopper was the accompanist.

Mr. Meremblum also appeared in a German program, in the Junior ballroom of the Olympic, which was the first in a series of four Sunday afternoon concerts. John Hopper assisted at the piano for the entire program.

Mr. Meremblum is a valuable addition not only to the faculty of the Cornish School but to the splendid coterie of musicians which Seattle is gathering.

## NOTES

In the series of Wednesday morning concerts, sponsored by the Musical Art Society, that given April 15 was one of the finest this year. Abbie Vern Bissell, pianist; Mrs. D. Clifford Reid, soprano; Elizabeth Brandenburg, violinist, and Henry Hanlon, baritone, with Mrs. Grant Young, Ethel Poole Morck and Arville Belstad as accompanists, gave a program devoted almost entirely to modern music—one that was really gratifying.

The monthly concert, under the auspices of the Ladies Musical Club, was devoted to a Reger-Strauss program on April 13. The program was given at the Women's University Club Auditorium and attracted a large and appreciative audience. Those participating were Florence Beeler, contralto, with Daisy Wood Hildreth as accompanist; Margaret Moss Hemion, soprano, with Leone Langdon, as accompanist; Marjorie Miller, violinist, and Leone Langdon, pianist. It was a charming program and one that will be remembered.

March 25, the Madame Davenport-Engberg String Quartet, appeared in the Tchaikovsky quartet, op. 11, in the afternoon musicale at the Sunset Club. The organization is deserving of much commendation for its efforts to further chamber music in the city. The members include Mme. Davenport-Engberg, violin; Alexander Vedoving, violin; Victor Tolpegin, viola, and Gordon Hartshorn, cello. Other numbers on the program were given by Paul Kruckow Engberg, baritone, who sang in excellent manner, assisted by John Hopper, at the piano.

Sullivan's The Prodigal Son, was chosen by the Oratorio Society for its second concert of the season and was given in fine style by the large and capable chorus built up by J. W. Bixel, the conductor. This is the first season of the organization, but the success with which it has been conducted and the cordial reception which it has received bids well for the future. Mrs. O. F. Kreiger, soprano; Margaret Nielsen, soprano; Mary Louise Clary, contralto; Marshall Sohl, tenor; A. Memory Turner, baritone, were the soloists

of the evening; while Carl Paige Wood at the organ and Arthur Biggs at the piano provided accompaniments.

April 21, the Ladies Musical Club String Quartet made the last appearance of the season before the completely filled Cornish Little Theater. This organization, composed entirely of young women has consistently drawn attention and larger audiences until its reception at the final concert was one of which any group might be proud.

Florence Beeler, contralto, and John Hopper, pianist, appeared in joint recital April 19, under the auspices of Sigma chapter of Phi Mu Alpha, men's honorary music fraternity of the University of Washington. These two artists are favorably known to Seattle audiences and gave a delightful program.

As the twelfth of his series of winter and spring concerts, Paul Pierre McNeeley presented two artist pupils in recital on April 21 in his studio. These pianists, Verna Goss of Tacoma and Helen Miller of Seattle, were enthusiastically received.

An interesting dance program was given March 30 by the Alice Paine Paul School of Rhythm and Arts at the Cornish Little Theater. A salient feature was the music provided by Vesta Muth, pianist. Miss Muth plays beautifully and her interpretations are gratifying. She is a product of the Krinke Piano Studios of the city.

An enjoyable evening of music was given March 30 by the Mendelssohn Trio, a group of young ladies who are accomplishing much musically. The members are Elizabeth Choate, violin; Helen Stewart, cello, and Frances Williams, piano, all students in the Cornish School.

Jean Allison Swaney, soprano, pupil of Leone Langdon, was heard in an excellent recital on March 30 at Plymouth Church. The concert was in the nature of a farewell recital as Miss Swaney expects to leave soon for New York to continue her studies. She possesses a beautiful voice, splendidly trained.

An interesting recital was given recently at the Cornish School by students in the elementary department.

Harry Krinke has announced that he will give his summer normal course for teachers and advanced pianoforte students in both Seattle and Portland this year. Last season Mr. Krinke's classes were closed because of the large enrollment, and he reports that he already has enrolled practically all he can care for this summer. His normal course includes several hours private instruction for each student.

Arville Belstad has been engaged to give a course in accompanying this summer by the Ellison White Conservatory of Portland. He contemplates giving a six weeks course in Seattle immediately following his engagement in Portland.

The summer courses now being offered at the Cornish School are attracting wide attention, especially from teachers who desire intensive training during the summer. Miss Cornish has announced special courses in all departments and is at present in New York engaging teachers for the fall and winter term of 1925-26.

J. H.

## LONG BEACH, CAL.

LONG BEACH, CAL., April 20.—Two notable concerts in one week made Long Beach music lovers more appreciative of their subscription courses.

## REINALD WERRENATH

On April 14 the Seven Arts Society, under the direction of Katherine Coffield, presented as an end of the season offering, Reinald Werrenath in an artistic concert. Mr. Werrenath's musicianship instantly won all hearts, his program being calculated to suit everyone. He was generous with encores, delighting his audience with some small new numbers.

## FRIEDA HEMPEL

Frieda Hempel in her Jenny Lind program was the last seasonal offering of the Philharmonic Course, under the direction of L. D. Frey and under the auspices of the Ebell Club. Miss Hempel was assisted by Coenraad V. Bos at the piano and Louis P. Fritze, flutist.

## NOTES

Under the direction of Clarence E. Krinbill the Choral-Oratorio Society closed its sixth successful season with a program at the First Methodist Church on April 14. The principal opera featured was Gounod's Faust, from which a number of solos were given. The guest artists of the eve-

## PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Tuesday Musical Club—\$500 for musical pageant, open to all American citizens. Manuscripts should be sent with motto outside and full name in sealed envelope. For further particulars address Mrs. Clara Duggan Madison, 207 Richmond Avenue, San Antonio, Texas.

Andalusia Summer School of Music scholarships—two in piano and one in voice, violin and organ, for the session June 10 to August 5. Address Mrs. T. F. Plummer, Manager, Andalusia, Alabama.

National Association of Harpists—Free scholarships. Teachers or parents of talented young harpists are requested to send all particulars to the Executive Committee of the National Association of Harpists, Inc., 315 West 79th Street, New York City.

Saenger Summer School in Chicago—Two scholarships in voice; also for opera class (5). Apply Oscar Saenger Vocal Studios, 6 East 81st Street, New York City.

Bush Conservatory—Scholarships in piano (8), voice (8), violin (4) and public school music (1). Apply Bush Conservatory, Chicago, Ill.

Juilliard Musical Foundation—100 fellowships of \$1,000 tuition value each, in voice, piano, violin, cello and composition. Competitors must be American citizens, sixteen to thirty years. Examinations held at Foundation headquarters, 49 East 56th Street, New York City, from June 15 to June 18 and September 28 to October 3. Address foundation at above address for application blank.

Swift and Co. Male Chorus—\$100 for best setting of Milton's poem, Blest Pair of Sirens, open to United States residents, for chorus of men's voices with baritone solo and piano and organ accompaniment. Composition submitted in sealed envelope with fictitious name on outside before July 15 to D. A. Clippinger, 617 Kimball Bldg., Chicago, Ill.

Westminster Choir Association—three prizes amounting to \$500 for a sacred choral composition for choral choir of mixed voices, open to American born composers. Contest open until May 1, 1926. Manuscripts to be sent to Mrs. Talbot, Callahan Bank Bldg., Dayton, Ohio.

ning were Alexander Kisselburgh, baritone of Chicago, and Violet Stalleupp, pianist, of Cincinnati.

On April 15 the Municipal Band featured exclusively the compositions of its director, Herbert Clarke. The program was compiled from the 202 published compositions of Mr. Clarke by Assistant Director George H. Tyler, and the librarians, Fred Dyerberg and Otis L. Spencer. Among the numbers given were Fraternity, Tiberius, Reverie, Nigger Fricasee and Long Beach Is Calling.

M. T. H.

## Flesch to Give New York Recital

Carl Flesch, who was heard in New York with orchestra this season, will reappear in recital in that city early next season.

## PACIFIC NORTHWEST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Violinist-Teacher-Conductor. The  
McKelvey, 1519 Third Ave., Seattle

**CORNISH SCHOOL OF MUSIC, INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**JACQUES JOU-JERVILLE** of Paris  
Formerly Boston Opera  
and leading grand opera of France  
Head Voice Dept. Cornish School,  
Seattle. (Fifth Year).

**KANTNER, CLIFFORD W.**  
Voice  
Representing Edmund J. Myer  
306 Spring St., Seattle

**MEREMBLUM, PETER**  
Concert Violinist and Pedagogue  
Head of Violin Department,  
Cornish School, Seattle

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
805-6 Porter Bldg., Portland, Ore.

**TOWNS, KIRK**  
Baritone  
205 The McKelvey, Canadian Club  
Seattle New York

## PACIFIC COAST DIRECTORY

**BECKER, MR. and MRS. THILO**  
Piano, Violin  
431 So. Alvarado St., Los Angeles

**BEHYMER, L. E.**  
Manager of Distinguished Artists  
705 Auditorium Bldg., Los Angeles

**BOWES, MR. and MRS. CHARLES**  
Voice—Mise en scene  
446 South Grand View, Los Angeles

**BRESCIA, DOMENICO**  
Voice Specialist—Composition  
603-4 Kohler & Chase Bldg., San Francisco

**DE GROSSE, HERROLD**  
Baritone and Teacher  
(Savage Grand Opera Company, etc.)  
Pedagogic course under Harold Hurlbut  
Music Art Bldg., Los Angeles

**KRAFT, CARRIE DONALDSON**  
Dramatic Soprano  
Annual pedagogic course under  
Harold Hurlbut  
Studio, 202 S. Benton Way, Los Angeles

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
912 W. 20th St., Los Angeles

**PERSINGER, LOUIS**  
Management Selby Oppenheimer  
68 Post Street, San Francisco  
Complete Faculty of Artist Teachers

**PILCHER, WILLIAM**  
Tenor and Teacher  
Annual pedagogic course under  
Harold Hurlbut  
Music Art Bldg., Los Angeles

**SPROTTE, MME. ANNA RUZENA**  
School of Vocal Art  
Sixth Floor of Taio Bldg., Los Angeles

**TRONITZ, PHILLIP**  
Norwegian Concert Pianist and  
Pedagogue  
Head of Piano Department of Hollywood  
Conservatory of Music  
Studio—California Music Co. Bldg., Los  
Angeles, Cal.

**WARRINER VOCAL STUDIOS**  
Metropolitan Opera House Bldg.,  
New York City  
San Francisco Summer Course, June 25  
to Aug. 25  
For information and reservations address  
Studio 43

**ZOELLNER CONSERVATORY OF  
MUSIC**  
1250 Windsor Blvd., Los Angeles, Cal.

## ROCHESTER HOLDS PREMIERE OF WAGNERIAN OPERA-PHOTODRAMA

Plan of Eastman School and Theater Announced—Gigli-  
Giannini Concert Enjoyed—Carmen Given by American  
Opera Co.—Philharmonic Ends Season—Coates  
Makes Farewell Appearance—Notes

ROCHESTER, N. Y.—Rochester had a new kind of premiere on the evening of April 13 in Kilbourn Hall, with the first American performance of Siegfried, described as a Wagnerian opera-photodrama. The unique feature about this photodrama lay in the attempt to clothe it in the genuine spirit of Wagnerian opera, to make the screen serve somewhat the same purpose as the voices and the text would serve in a stage performance of a Wagnerian opera. In a word, the ideal of Siegfried is the blending of dramatic music with dramatic moving picture art.

Notwithstanding the careful and intelligent arrangement of Wagnerian music which Conductor Victor Wagner of the Eastman staff had made for the picture, one was not prepared to hail this as a new art, either musical or dramatic. It was, in the last analysis, an extraordinarily fine picture, with an extraordinarily fine musical background. This is not a new art; it is only a development of an art already in existence. But in another sense, Siegfried does open up possibilities for artistic development that appear quite as momentous as the enthusiastic supporters of this picture have claimed. Here is a picture largely based on a great operatic story, to which operatic music may logically be attached without loss of dignity. Why not familiarize the public with other opera scores by this method of filming the opera to the accompaniment of dramatic music?

An orchestra of selected musicians from the Rochester Philharmonic played the accompanying score to Siegfried, with Conductor Wagner directing. It was evident that

Conductor Wagner had sought faithfully to fit the moods of the story with appropriate musical coloring, and as a musical accompaniment it was probably as fine as any that could be provided. An effective prologue by Norman Edwards and preliminary singing by the Rochester-American Opera Company created effective atmosphere. The photodrama was presented twice daily in Kilbourn Hall for one week. The Rochester production of Siegfried was highly praised by F. Wynne-Jones, American representative of the producers, who was here for the American premiere. Mr. Wynne-Jones was enthusiastic in voicing his appreciation of the co-operation of the Eastman School of Music in bringing this new type of photo-production to the attention of the public.

### EASTMAN SCHOOL AND THEATER

A number of important changes in the personnel of the Eastman School of Music and theater staff for next year have been announced. Albert Coates, for the last two seasons conductor of the Rochester Philharmonic Orchestra, will not return here next year. Mr. Coates has been of great assistance during the formative years of the Eastman organization, having given the school the benefit of his wide experience. He sailed with Mrs. Coates last week for England on the Berengaria and plans several appearances in England and an opera season at the Paris Grand Opera.

April 20, Howard Hanson, director of the Eastman School, announced that Frank Waller, musical director of the Eastman School opera department, will sever his connection with that department at the close of the present season. In the re-organization of the department, which is now taking place, Mr. Hanson announced that Eugene Goossens, the appointed conductor of the Rochester Philharmonic Orchestra, will become general director of the Eastman School opera department and that performances by that department in the Eastman Theater will be given under his baton. Mr. Waller is severing his connection with the Eastman School to accept a position that offers him wider opportunities to follow his profession as operatic conductor.

Mr. Hanson has accepted the position of director of the Festival Chorus for the coming year, in view of plans of the Eastman School to include the organization of a chorus as part of the musical activities. The new organization will unite with the Festival Chorus for occasional concerts in the Eastman Theater.

Gustave Tintot, French concert soloist, has been engaged as first violinist of the Kilbourn Quartet, concertmaster of the Rochester Philharmonic Orchestra and member of the faculty of the Eastman School to fill these positions left vacant by the resignation of Vladimir Resnikoff. Mr. Tintot will assume his duties at the Eastman in September.

Rosing, who came to the Eastman School two years ago to direct its department of operatic training and to be producing director of public performances given by that department, will relinquish his executive work with the opera department and devote his entire attention to production of the operas by the opera department next season. He will also be sole director of all productions made by the Rochester American Opera Company outside Rochester. More opera productions will be given next season, both in the Eastman Theater and in Kilbourn Hall.

A farewell party was given in the ballroom of the Ambassador Apartments on the evening of April 25 for Nicholas Slonimsky, talented young coach and accompanist of the operatic department of the Eastman School, who is sailing for France early in May. Mr. Slonimsky will spend the summer in Europe and in the fall will join Serge Koussevitzky, conductor of Boston Symphony Orchestra, with whom he formerly was associated as secretary. During the year Mr. Slonimsky has been in Rochester he has composed music for several of the acts presented in the Eastman Theater.

### GIGLI-GIANNINI

On March 26, Beniamino Gigli and Dusolina Giannini appeared in joint concert in the Eastman Theater, presenting an artistic program that was received with great enthusiasm. Both artists were put to a test of good nature in supplying extra numbers. The evening was an appropriate conclusion for the Eastman concert season.

### AMERICAN OPERA COMPANY GIVES CARMEN

The Rochester American Opera Company gave its third performance of the season on the afternoon of March 26 in the Eastman Theater, presenting Bizet's Carmen. No effort was spared to give a worthy performance, and the result of strenuous rehearsals was indicated in the acting of individual members and in the well drilled ensemble. Olivia Martin's Carmen was excellently acted and Cecile Sherman sang Micaela with excellent phrasing and musically feeling. Other principals in the cast were Archie Ruggles, Clyde Miller, Ednah Richardson and Frances Babcock. In the scenic designs, Norman Edwards used the simplest means to obtain effects. The musical direction of Frank Waller showed fine understanding. Included in the chorus were a group of boys from St. Paul's Episcopal Church Choir, trained under Warren Gehrken.

### PHILHARMONIC'S FINAL CONCERT

For the final concert of the season, the Rochester Philharmonic Orchestra united, March 19, with the Festival Chorus in the Eastman Theater, both groups being under the capable direction of Albert Coates. The first half of the program was occupied by the music of The Planets, Holst, which was heard at a matinee concert earlier in the season. The orchestra played carefully and with evident regard for Mr. Coates' demands.

Vladimir Resnikoff was violin soloist in two numbers, the Beethoven Romanze in G major for orchestra and violin and the Tchaikowsky Serenade Melancolique in B flat minor, making his final appearance of the season with the orchestra of which he has been first violinist. The Festival Chorus sang the Tannhauser march, and the Polovtsian dances from Borodin's Prince Igor, with spirit, vigor and regard for phrasing. The concert marked the close of another year of the Rochester Philharmonic and was heard by a large and enthusiastic audience.

### FAREWELL APPEARANCE OF COATES

The farewell appearance of Albert Coates was made on March 27 with the Little Symphony in Kilbourn Hall. The program was unique, the unusual numbers being a concerto for contrabass by Handel and three Oriental sketches by Henry Eicheim. The contrabass concerto was played by Nelson Watson with Mr. Coates at the piano. For smaller

ensemble there was Ravel's introduction and allegro scored for harp, strings, flute and clarinet. Other delightful numbers were Scarlatti's suite, The Good Humored Ladies; three Russian folk songs, arranged by Liadoff; the first movement of Wolf-Ferrari's pretentious chamber symphony, with Mr. Coates at the piano; Bach's Sicilienne; Lulli's Menuet du Bourgeois Gentilhomme, beautifully played in the string section; and Saint-Saens Carnival of Animals, repeated from the last concert.

### NOTES

The program of the final concert of the Tuesday Musicales, April 14 in Kilbourn Hall, was provided by members of the organization. The soloists were Jessica Requa Cole, contralto; Marion Keeler, soprano; Edith Woodcock and Avis Jameson Van Devort, pianists.

George MacNabb, of the faculty of the Eastman School of Music, obtained first place among the pianists of New York State in the recent piano competition held by the National Federation of Music Clubs in New York. Mr. MacNabb is thus made eligible to compete in the district contest. The winners in each district will compete for the national honor.

Franz Drdla, composer, was in Rochester recently as the guest of Vladimir Resnikoff of the Eastman School. Mr. Drdla arrived in America last December to inquire into royalties on some of his compositions, notably his Souvenir and Serenade, which have been widely performed in this country by many violinists. Compositions by Mr. Drdla now number more than 300. He is leaving for Europe in May, but will return to America in September for a concert tour.

Members of the University of Rochester Musical Clubs gave their annual home concert on April 24 in Hotel Seneca before a large audience. The program was planned by Charles Headley and managed by Arthur P. Curtis, assisted by Ocran W. Lee.

The Rochester Chamber of Commerce Glee Club, under the direction of W. Stanley Hawkins, gave its last concert of the 1924-25 season on April 27. Olivia Martin and Richard Halliley, of the Eastman School of Music, were soloists.

Concluding its winter schedule, the Tuesday Musicales and Women's City Club presented the final of a series of children's programs on April 12 in the clubrooms. Gladys Farnsworth, soprano of the Rochester American Opera Company, was a favorite of the children in a group of interesting songs. Mrs. Frederick Will, Jr., and Mrs. H. L. Hockstein of the Women's City Club music committee, were in charge.

The National Polish Orchestra appeared in concert under Stanislaw Namyslawski, March 25, in Convention Hall. The program consisted largely of works of Polish composers, several being by the conductor. The orchestra was attired in national costume and played with spirit.

H. W. S.

### Dr. Carl's Music Week Program

In honor of Music Week, Dr. William C. Carl, organist and director of music of the First Presbyterian Church of New York, gave a French program at the Church House on May 4, being assisted by the following artists: Amy Ellerman, alto; Daisy Fanning, violinist; Marta Elizabeth Klein, at the piano, and Edgar Schofield, bass. Dr. Carl's topic of address was: "An Air Trip to Paris and Visit with the Great French Musicians."

## MARIE STONE- LANGSTON

Mezzo-Contralto

Management  
**ANNIE FRIEDBERG**  
Metropolitan Opera House Bldg.  
1425 Broadway, New York



## LOUIS BACHNER Voice

Teacher of Schiunus, Karln Branzell, Laubenthal and many other leading European artists.

Assistant Teacher: CURTIS V. CRELLIN Berlin W. 15, Konstanzerstr. 82

## WAGER SWAYNE

Pianists Prepared for Public Appearances

3 Ave. Sully Prud'homme (Quai d'Orsay) Paris VII, France

## ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy,

will be glad to hear from all Americans studying, singing or playing in Italy and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan office of the Musical Courier, via Durini, 31

Telephone 10-345

## CECILIA GUIDER

SOPRANO

Mgr. JAMES GUIDER 1947 Broadway, New York City

## CHASE

318 West 84th Street, N. Y. COACH—ACCOMPANIST Telephone Endicott 5644

## DUEHEANA

SCHOOL OF SINGING AND OPERATIC TRAINING

Mme. Gertrude Dueheana, Director  
Studio: 160 Boylston St., Boston

## HARRIOT EUDORA BARROWS

TEACHER OF SINGING

Trinity Court, Boston Conrad Building, Providence

## MARCELLA GEON

PIANIST

ACCOMPANIST

COACH

Private Phone  
9542 Trafalgar

23 West 64th Street

House Phone  
1452 Trafalgar

### BEATRICE

## MARTIN

SOPRANO

Exclusive Management: Annie Friedberg  
Metropolitan Opera House Bldg., New York

## SNYDER

VILLA GALILEO GALILEI  
FLORENCE, ITALY

## LEWIS

Detroit, Mich.  
10 W. Warren  
Suite 14

SOPRANO

RECITALS, ORATORIO

Mgr.: JAMES E. DEVOE

3529 Woodward Ave. Detroit

"EVERYBODY CAN SING"

## CLARA NOVELLO-DAVIES

"BREATH—LIFE—VOICE"

Brain and Body "Wedded in Sound"

Studio 15 West 67th Street New York City  
Phone 6729 Endicott

## KELLY

Mr. and Mrs. Thomas James Kelly,  
teachers of Artistic Singing; Cincinnati  
Conservatory of Music. Season 1924-25.



### Publication Society Invites Manuscripts

The Society for the Publication of American Music announces that the following works have been selected for publication from the manuscripts submitted to it: Sonata for harp and piano, Carlos Salzedo, of New York; piano trio, Frederic Ayres, of Colorado Springs, Col.; sonata for piano and cello or viola, Aurelio Giorni, of New York. These will be printed and issued to the members on or about October 15, 1925.

The Society also invites submission of further manuscripts under the following conditions:

The compositions must be submitted under assumed names or devices, with the actual names and addresses of the writers in a sealed envelope on which is written the assumed name or device. Actual names written anywhere on the pages must be fully covered. Each manuscript must be accompanied with adequate postage for its return as "first class matter," otherwise it may not be sent back after the examination.

All manuscripts must be clearly written.

The number of works submitted by any one composer cannot exceed two.

The manuscripts to be submitted must be in the custody of the Society's secretary not later than October 15, 1925. It is understood that, if any of these requirements is not complied with, the Society will be at liberty to return the submitted manuscript without examination or comment.

The Society gives consideration only to chamber music. It cannot as yet consider orchestral works; it does not consider short solo pieces of any kind, or songs, unless the latter are written for a group of instruments accompanying the voice. The Society, in choosing for publication, lays stress on the musical merit of the work submitted; it places no restriction on the number or combination of instruments used for chamber work.

The Society selects the compositions for publication with care and only after examinations and recommendations have been made by its Advisory Committee. It is self-evident, however, that the works submitted must be of suitable character, interest and distinction. Those that disappoint because of mediocrity will not be accepted.

Should the Society fail to receive compositions meeting its standards, publication will be omitted for a season, or it may invite compositions of note that have been written during the season. In this attitude the administration is confident that it has the support of the members.

The Society is also making a strong appeal for new members, the following notice having been sent out to members by the board of directors: "This Society must have an immediate and large increase in membership, and the administration has no better source to look to for it than you. Will you not send the names of those who really will join?" Any one wishing to join should communicate with the secretary, William Burnet Tuthill, 185 Madison Avenue, New York, to whom manuscripts should also be sent.

### Farnam and Choir Broadcast

An unusual broadcasting event was that of April 19, when Lynnwood Farnam and his mixed choir of the Church of the Holy Communion broadcast a program via the Skinner Studios. The organist played nine numbers, and the choir sang two anthems, the latter being Jesus Lives (Davies) and The Promise (Baird). Mr. Farnam's organ music included works by the following composers resident in America: Lemare, Delamarter and Yon, as well as pieces by Couperin, Mandel, Gigout and Karg-Elert.

### Maud La Charme's Musicale-Teas Popular

On April 29 Maud La Charme sang at a Dutch meeting of the Women's International League for Peace and Freedom at the home of Mrs. MacMurtrie, Philadelphia. The soprano, who is an active worker of the League, announces that on May 28 this organization will hold a French meeting, for which she will furnish the music.

Miss La Charme's musicale-teas at her Philadelphia studio have met with such favor that next season she will hold these events monthly.

### Honors Go to Norman Jollif

Norman Jollif has been engaged to sing in Peterboro, Canada, on May 19, when he will appear with the Symphony Orchestra of that city. Mr. Jollif recently sang Elgar's King Olaf with the Columbia University Chorus and Gounod's Faust in Hartford, Conn. The Hartford Times, in reviewing the performance, said: "Honors of the evening went to Norman Jollif, who sang Valentine and Wagner. His work stamped him as one of the finest singers before the American public today."

### Zimbalist to Have Coast to Coast Tour

Efrem Zimbalist will make a Coast to Coast tour next season, it is announced by Concert Management Arthur Judson, playing in the Far West in November and early December and returning via the Southwest.

### Morgana's Metropolitan Season Extended

Nina Morgana has been re-engaged for her sixth season at the Metropolitan Opera House, and in recognition of

her achievements at this institution her season has been extended from twelve to sixteen weeks. Miss Morgana has also been busy with concert appearances, her most recent concerts having been at Medford, Mass., April 26, and the International concert at Town Hall, New York, April 29.

### Homer Nearing's Song of Songs Enjoyed

CATASAUQUA, PA.—Although the musical taste of the Lehigh Valley leans strongly to the old German classics, evidences of a mild modernism have arisen during the last season. Warren Acker produced Stoughton's The Woman of Sychar at St. Paul's Church, Allentown, Edgar Shields' choir gave Debussy's The Prodigal Son at the pro-cathedral in Bethlehem, and the choir of St. Paul's church at Catasauqua recently gave a splendid rendition of Homer Nearing's The Song of Songs.

St. Paul's Choir of Catasauqua consists entirely of young voices. This fact probably accounts for the effervescent quality of their rendition of this beautiful score, abounding as it does in modern harmonies and effects of oriental color. The interpretative address given by the pastor, Dr. James F. Lambert, on the origin and meaning of the Song of Songs helped the large audience to a better understanding of the nature of the work. The part of the Shulamite was sung by Esther Scuerman with sympathy and understanding. Howard Lindaman as Solomon had an ideal opportunity to display his vocal and interpretative gifts, and William Mealey as the Shepherd was effective and capable. The accompaniment was played on the organ and piano, Elizabeth Lambert's work at the piano occasioning favorable comment. The choir has been asked by several prominent stations to broadcast this interesting work, and a date has been set for its performance at station WFI in Philadelphia in the near future. M. N.

### Sunday Symphonic Society Concert

The Sunday Symphonic Society, at its eleventh free concert at the Criterion Theater, played to the usual crowded house, which has been the rule since the organization's inception. The new work was Prelude, by A. W. Binder, New York composer, who was present. The intermezzo from Henry Hadley's opera, Cleopatra's Night, was given a splendid reading, and Paul Sibeneichen, flutist, played the solo passages. MacDowell's Indian Suite opened the program, and Liszt's Les Preludes was the closing number, Conductor Zuro and his orchestra receiving enthusiastic applause.

The next concert will take place on May 24 and will be a request program. Conductor Zuro has asked for suggestions, to be sent in before May 15.

### Lucy Gates Sings Ware Songs

The special feature of Lucy Gates' hour of song at the Chase studio on April 18, Walter Golde playing the piano accompaniments, was the group of songs by Harriet Ware, consisting of Stars, Iris, The Red Rose Speaks, By the Fountain and The Call of Radha. The beautiful interpretation of these songs, their serious and artistic importance, and the atmosphere of appreciation, all combined in making the affair notable; Miss Gates made remarks of import concerning them. These are not "just songs," tuneful ditties for everybody, but art-works of high importance, and as such are being taken up by leading singers everywhere.

### Gustlin's State Convention Engagements

Clarence Gustlin, exponent of American opera, following his recital in New Mexico last Autumn was recalled again this spring to give another opera from his repertory of ten. In North Carolina he was heard in Statesville by delegates from all parts of the State, and in Mississippi, Alabama and Florida he extended the power and influence of the Federation in a way that only an intelligent and artistic interpreter of native talent could have done.

### Concerts by Marie Miller, Harpist

Marie Miller recently returned from a tour of the Middle West, and on April 22 appeared in a concert at the Institute of Musical Art, New York. On the evening of April 25 she appeared on a Studio Guild program. Others participating were Richard Hale, baritone and Joseph Fuchs, violinist.

### Landowska to Teach at Curtis Institute

Wanda Landowska has joined the faculty of the Curtis Institute of Music for next season, and will return to this country in October. Her duties at the Curtis Institute have been so arranged that Mme. Landowska will be available for frequent concert appearances.



### CELEBRITIES AT THE EIGHTIETH BIRTHDAY CELEBRATION OF LEOPOLD AUER.

The eightieth birthday of Prof. Leopold Auer, the veteran violinist and famous teacher of great violinists, was celebrated with a concert at Carnegie Hall at which Professor Auer himself participated, showing what a remarkable violinist he still is today. He was assisted by a group of distinguished pupils and musical friends. Left to right: (standing) Josef Achron and Efrem Zimbalist, Auer pupils; three famous pianists, Ossip Gabrilowitch (also conductor of the Detroit Symphony Orchestra), Serge Rachmaninoff and Josef Hofmann; then Paul Stassevitch, another Auer pupil; seated, with Professor Auer himself, is Jascha Heifetz. Mischa Elman, another Auer pupil, conspicuous by his absence, was in California getting married. (Foto Topics, Inc., photo.)

# STEINWAY

STEINWAY—a name that is spoken with the full pride of ownership—that carries with it the deep satisfaction of possessing the ultimate expression of man's handiwork in Musical Art.

STEINWAY—a name that is cherished as a Family Tradition—that keeps afresh for the next generation the associations and fond remembrances which cluster around the home piano.

STEINWAY—supreme achievement of patience, skill and experience, founded on inborn Ideals of Artistry.

Catalogue and prices on application.

Sold on convenient payments.

Old pianos taken in exchange.

Inspection invited.

**Steinway & Sons**  
STEINWAY HALL

109 West 57th Street, New York

**YEATMAN GRIFFITH**

Teacher of Macbeth, D'Aleves, Sparkes, Errolle, Stralla, Lappas and many other famous artists.  
Studios: 52 West 70th St., New York City. Tel. Endicott 8144

**U. S. KERR**

**BASS BARITONE**  
RECITALS IN ENGLISH, FRENCH,  
ITALIAN AND NORWEGIAN  
561 West 143rd Street, New York City. Tel. 2970 Audubon

**ROXAS** Coach and Accompanist to  
MARTINELLI  
for six years  
Vocal Coach Studio: Steinway Bldg., 109 West  
57th St., N. Y. Phone Circle 6161

**BOWIE** Voice  
Placement  
COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH  
Trufalgar 9269 85 Central Park West, N. Y. City

**GIUSEPPE BOGHETTI** OPERATIC AND CONCERT TENOR  
Graduate, Royal Conservatory of Music  
MILANO, ITALY  
Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 35 Park Avenue, New York, N. Y. Caledonia 6519

**Walter Henry Hall** Professor of Choral Music,  
Columbia University  
Address 39 Claremont Ave.

**William S. BRADY**  
TEACHER OF SINGING  
Studio: 137 West 86th St., New York Tel. Schuyler 3580

**MARIE SUNDELIUS** Soprano  
With the Metropolitan Opera Co.  
Exclusive Management:  
HAENSEL & JONES Aeolian Hall, New York

**Edwin Franko Goldman**  
CONDUCTOR THE GOLDMAN BAND  
"A Symphony Orchestra in Brass"  
Personal address: 202 Riverside Drive, New York

**WURLITZER**200 YEARS  
IN MUSIC

The World's  
Finest SMALL  
GRAND PIANO

120 W. 42nd St.  
NEW YORK

Stores in Principal Cities

**"Incomparable Butterfly"****TAMAKI MIURA**

World Famous Japanese Prima Donna

Touring United States—Season 1925-26

In new Japanese Opera Drama, Namiko, by Aldo Franchetti, combined with Paganini. Also in Madam Butterfly in both Italian and English.

Temporary Address: HOTEL ANSONIA, New York

**GEORGE MEADER****TENOR****METROPOLITAN OPERA COMPANY**

Management: Wolfsohn Musical Bureau, Inc.

Fisk Building, New York

**BOSTON**

(Continued from page 21)

**MARTINO'S CANDLE-LIGHT CONCERT**

Many rare old compositions were given at the second and last concert this season in Jordan Hall of the Eighteenth Century Symphony Orchestra, under the expert leadership of Raffaele Martino. Among the scores of special interest were a sonata for flute by Diogenio Bigaglia, a Benedictine monk of Venice, who lived in the eighteenth century; a sonata by Biagio Marini of Milan, who lived early in the 1600s, and a suite by Samuel Scheidt, who was a celebrated organist in Hamburg early in the seventeenth century. Other notable numbers were a church concerto of Dall'Abaco for piano, organ and orchestra, the Bach Gavotte and Minuet arranged for Ampico and orchestra, a sonata of Scarlatti, played by Moritz Rosenthal via the Ampico, and a Pastoral Variée of Mozart in another Ampico recording, this time of Olga Steeb.

Richard Appel, director of the music department of the Boston Public Library, was the organist in the majestic Hallelujah from Handel's Messiah. As is Mr. Martino's custom, the orchestra and leader appeared in the fancy cut dress of the eighteenth century—brocades, laces and everything—and played the entire program by candle-light.

**MASON & HAMLIN PRIZE AWARDED AT N. E. CONSERVATORY**

Elizabeth Hunt Travis, daughter of Edward F. Travis of Boston, was the winner of the sixteenth annual prize competition for the Mason & Hamlin prize of a grand piano at the N. E. Conservatory of Music. The competition took place April 29, in Jordan Hall. Miss Travis is eighteen years old, and since her sixth year has been a pupil of Charles Dennée at the Conservatory. She will be graduated in June.

The judges were Serge Koussevitzky, conductor of Boston Symphony Orchestra; Harold Bauer and Rudolph Ganz, pianists. Each contestant was required to play the Bach-Liszt fantasia in G minor, arranged from the fantasia for organ; and the Chopin preludes: op. 28, No. 8, in F sharp minor; No. 12, in G sharp minor, and No. 16, in B flat minor. One piece of individual choice also was required.

The contestants, in order of their appearance, were Elsie Eva Wild of East Barnet, Vt.; Abraham Alexander, of Roxbury; Regna Lieberman, of Aliquippa, Pa.; Clair Wilson, of Dover-Foxcroft, Me.; Marion Eleanor Messenger, of Kingston, N. Y.; Elizabeth Hunt Travis, of Boston, and Jeanette Adrienna Giguere, of Chelsea.

Previous winners of the Mason & Hamlin prize have been: 1910, Julius Chaloff; 1911, Grace Nicholson; 1912, Charles L. Shepherd; 1913, Sara Helen Littlejohn; 1914, Herbert Ringwall; 1915, Howard Goding; 1916, Frances Lewis; 1917, Martha Baird; 1918, Sue Kyle Southwick; 1919, Naomi Bevard; 1920, Jesus M. Sanroma; 1921, Walter L. Hansen; 1922, Alice M. Rathbun; 1923, Florence Judith Levy; 1924, George Gibson.

**PAULINE DANFORTH'S CONCERTS CLOSE.**

The last concert of Pauline Danforth's concerts for children took place April 17, in the Salon of the Copley-Plaza. Previous concerts of this interesting series were given January 30 and February 20 in the same place. Miss Danforth, who studied with Heinrich Gebhard and later with Cortot, gave the first and last concerts, calling them "An Hour of Talk and Music." Her programs were carefully selected with the view of stimulating the interest of children, and Miss Danforth's well chosen numbers contributed materially to the entertainment. Her playing at these concerts disclosed anew her fine abilities as a pianist.

The middle concert of the series on February 20 was given by Claramond Thompson, mezzo-contralto, who appeared in costume with introductory sketches called "Folk Songs of France and British Isles," to which she added some modern songs for young people. Miss Thompson's folk songs were drawn from the collections edited by Loraine Wyman, Julien Tiersot and Deems Taylor. The modern songs were by Carpenter, Burleigh, Wolff, and Hughes. Miss Thompson's excellent diction and a voice of agreeable quality are well suited to this type of entertainment. Miss Danforth merits praise for undertaking the series.

**PRECOCIOUS CHILDREN.**

April 15 was Children's Night in Boston, with Grace Cronin, child pianist, giving a recital in Jordan Hall, while Sammy Kramar, boy violinist, was exhibiting his prowess across the way in Symphony Hall. On our brief list of the things that throw us into a state of righteous indignation may be found the exploitation of child prodigies. However, without expressing any further opinion as to the moral pros and cons involved in such undertakings let it suffice to report first, that Miss Cronin proved herself the possessor of a fluent technique and a tone of praiseworthy quality. She is naturally too young to grasp the emotional quality of her music, let alone to impart it to her listeners. Her program was drawn from Scarlatti, Paradies, Daquin, Schumann, Mendelssohn, Chopin and Liszt.

As for Sammy Kramar, Handel's sonata in A major, Wieniawski's concerto in D minor and pieces by Joachim and Vieuxtemps gave him ample opportunity to exhibit gifts that bode well for his future. His playing reveals not only technical ease but also an instinctive musical feeling. This was noticeable in the sonata of Handel which young Kramar conceived on broad lines and played very expressively.

**AGNES PILLSBURY SCORES IN CONCERT.**

Agnes Hope Pillsbury, pianist, gave a recital here, April 21, in Jordan Hall. Miss Pillsbury set herself an exacting, well varied and, with the possible exception of ten preludes by Heller, a highly interesting program. Opening with a characteristic suite by Handel in D minor, Miss Pillsbury played it with manifest regard for its noble, majestic quality. She then proceeded to a neat arrangement by Sgambati of a melody from Gluck and brought to her performance her instinct for the lyrical quality in whatever she plays. An-

other transcription followed, this time a Haydn scherzo via Seiss, giving her opportunity to reveal, as she did again later in Debussy's Dr. Gradus and Parnassus, a marked ability to grasp and impart the subtleties of lighter music. The aria and finale of Cesar Franck is conceived by Miss Pillsbury as music of virility and power and, granting her premise, she gave it a strikingly vital interpretation. A lullaby of Chopin was played with appropriate tenderness. Miss Pillsbury renewed and strengthened the excellent impression which she made here in recital last season. She is indeed a pianist of uncommon gifts—technical, musical and interpretative—and is the type of artist who ought to be heard as soloist with the symphony orchestra.

**N. E. CONSERVATORY GIVES ADMIRABLE PERFORMANCE OF HANSEL AND GRETTEL.**

One of the most significant events of the musical season in this city was a performance of Humperdinck's delightful fairy opera, Hansel and Gretel, at the Boston Opera House, Saturday afternoon, April 25, for the benefit of the N. E. Conservatory Scholarship Fund. It was significant because the cast was made up of present and past students of the school, directed by Wallace Goodrich, dean of the Conservatory, who conducted this opera during the old Boston Opera days, and because the orchestra and chorus were also drawn from the same source. The roles of Hansel, Gretel and the Witch were taken by the same singers who made the opera so popular when this city boasted a first class company of its own. Jeska Swartz-Morse and Bernice Fisher-Butler played the parts of Hansel and Gretel respectively, while Maria Claessens, of the Chicago Opera, was a guest artist as the Witch.

The advancing years have not at all impaired the art—vocal and dramatic—or the youthful aspect of Mes. Morse and Butler. Indeed, their singing appeared to have gained in surety and warmth, while their histrionic skill—aided and

**TEACHERS OF THE Effa Ellis Perfield System****WHO HOLD 1923 AND 1924 DIPLOMAS****NEW YORK****RAYMOND BURROWS**

Concert Pianist and Teacher  
CARLOS FESSLER, Assistant  
Studios: 62 West 82nd Street, N. Y. City.  
303 Ridgewood Road, South Orange, N. J.  
Phone: Endicott 3745; South Orange 1251-M

**MILDRED HAIRE**

Piano and Class Lessons  
Teacher at Englewood Conservatory  
Studio: 25 E. 30th St., N. Y. City  
Tel.: Mad. Sq. 3189.

**RUTH JULIAN KENNARD**

Piano and Class Lessons  
Studio Address: 2720 Broadway, corner 104th  
St., New York City  
Phone: Academy 5600

**IDIS LAZAR**

Concert Pianist and Teacher  
50 Morningstar Drive, Apt. 42, New York  
Phone: 7778 Cathedral

**JENNIE S. LIEBMAN**

Piano and Class Lessons  
1140 St. John's Place Brooklyn  
Phone: 6991 Decatur

**MABEL COREY WATT, Mus. B.**

Examining Normal Teacher  
Supervisor of Music, Flatbush School  
Five Associate Teachers  
555 Ocean Ave., Brooklyn, N. Y.  
Studio: Flatbush School, 1603 Newkirk Ave.  
Phone 7834 Buckminster

**MISSOURI****FLORENCE E. HAMMON**

Examining Normal Teacher  
Nine Assistants  
Musical Art Bldg. St. Louis

**NORTH CAROLINA****JULIA PRICHARD**

Certified  
Individual Piano Lessons — Musicianship  
Classes — Demonstrations  
Winston-Salem, N. C. Greensboro, N. C.

**FOREIGN****CANADA****CARA FARMER**

Piano and Class Lessons Demonstrations  
Certified Normal Teacher  
Mothers' Creative Music Course  
750 Bathurst, Toronto

**Teachers Using the Perfield System****NEW YORK****MARY C. STOWE**

Teacher of Piano  
Pupil of Ralf, Moszkowski, Theodor Burnham  
275 Central Park West, N. Y.

**NEW JERSEY****ETHEL Y. THOMPSON**

President, Roseville Music Club  
Individual and Class Lessons  
11 Pittsfield Ave. Cranford

**IOWA****ETTA GABBERT**

Teacher of Piano, Pipe Organ, Harmony  
and Theory  
Individual and Class—All Ages  
Studio: 1934 Farnam Street Davenport

**WASHINGTON****ALICE REYNOLDS FISCHER**

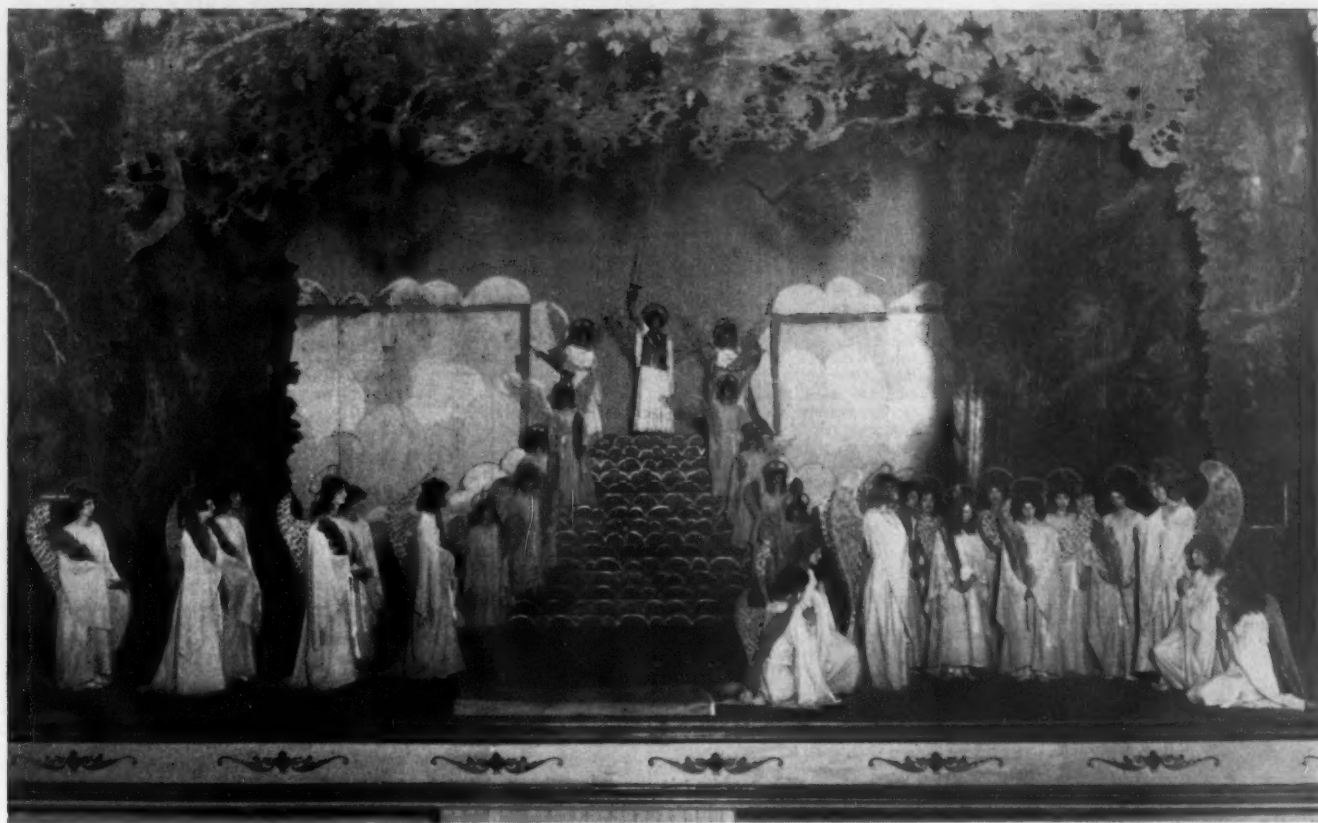
314 E. Birch Walla Walla

**FOREIGN****CHINA****EMIL DANENBERG**

Pianoforte Instruction  
Pupil of Teichmüller (Leipzig)  
The Albany Hong Kong  
Musical Art Bldg. Et. Louis

290 Teachers and Schools are using the  
Perfield System in New York and vicinity





SECOND ACT OF HUMPERDINCK'S FAIRY OPERA, HANSEL AND GRETEL, GIVEN BY THE NEW ENGLAND CONSERVATORY OF MUSIC AT THE BOSTON OPERA HOUSE, APRIL 25.

The choir of Angels is made up of conservatory students. All parts were taken by past and present students of the New England Conservatory, with the exception of Maria Claessens (of the Chicago Opera), who appeared as The Witch. Bernice Fisher Butler sang the role of Gretel, and Jenka Swartz Morse, Hansel, both former students of the conservatory.

abetted by remarkable clarity of diction—was even more convincing than of old. Mme. Claessens was again both a terrifying and amusing Witch (the point of view depending on the age of the beholder) and altogether competent. Charles Pearson sang and acted the role of Peter very well indeed, while Marion Davison Duffie gave a splendid characterization of Gertrude. Fully adequate in small roles were Hazel Dunlap as the Sandman and Pauline Clauss as the Dewman. Costumes and settings were loaned by the Chicago Civic Opera Company. The angels in the dream scene, by the way, were far more illusive than the too well-nour-

ished angels we have seen in productions given here by itinerant opera companies.

Be that as it may, to Mr. Goodrich belongs the bulk of the credit for the artistic success of the performance. His handling of an orchestra largely amateur and of the singers was altogether admirable. The performance moved, it had pace—that quality so indispensable to effective dramatic portrayal. And to Mr. Ralph Flanders belongs commendation for the financial success of the venture, for the house was sold out—no small feat for a non-professional undertaking at this season of the year. Needless to add, the audience,

which numbered children of all ages, was enthusiastic first to last, and rewarded everybody concerned with vigorous applause.

#### LILLIAN PRUDDEN SINGS

Lillian Prudden, soprano, gave a recital, April 25, in Jordan Hall. Old airs from Handel, Haydn and an English folk tune; two songs from Schubert; French pieces by Faure and Debussy and an American group drawn from Sidney Homer, Carpenter and Chadwick filled her program. Miss Prudden renewed the favorable impression made here

(Continued on page 50)

## NEW YORK COLLEGE OF MUSIC

INCORPORATED 1878

114-116 East 85th Street

45TH YEAR

Carl Hein—Directors—August Fraemcke

All branches of music leading to diplomas and degrees. MASTER CLASSES in PIANO under AUGUST FRAEMCKE commencing October 27; VOCAL—CARL HEIN; VIOLIN—HANS LETZ; THEORY and COMPOSITION—Prof. Dr. CORNELIUS RYBNER; HARP—A. FRANCIS PINTO; and 40 other eminent instructors.

## The Clebeland Institute of Music

ERNEST BLOCH, Director

June 22 SIX WEEKS' SUMMER SESSION August 1

(Master Course under ERNEST BLOCH)

In Pedagogy, Harmony, Counterpoint, Form and Poeme

Two hours daily for 6 weeks beginning June 22

Master classes in piano, violin and cello, under

BERYL RUBINSTEIN ANDRE DE RIBAUPIERRE VICTOR DE GOMEZ

consisting of interpretation, pedagogy and concert repertory

Private lessons under regular faculty for students of all grades in all departments

For summer catalogue write MRS. FRANKLYN B. SANDERS, Assistant Director

2827 Euclid Avenue, Cleveland, Ohio

## REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY

5, Boulevard Delessert, Paris

## CHARLES WAKEFIELD CADMAN

COMPOSER - PIANIST

2220 Canyon Drive, Hollywood, Calif.

## MILDRED DILLING

HARPIST

TOURING WITH De RESZKE SINGERS

Mgt. Chas. L. Wagner, 511 Fifth Avenue, New York City



## ALBERTO BIMBONI

Teacher of Singing

2025 Broadway, New York

Telephone 6074 Endicott

## JOY for the KIDDIES STONEHENGE

A Mother School for younger children. Kindergarten up to fifth grade. Open all the year.

Box 319, Brewster, New York

## ELINOR WHITEMORE

CONCERT VIOLINIST

Management: R. E. Johnston 1451 Broadway, N. Y.

## HANNA BUTLER

Soprano

Concerts

PUPILS ACCEPTED

512 Fine Arts Building, Chicago, Ill.

## GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

SUMMER Courses in New York

Thruout the Summer

for Pianists

Accompanists and TEACHERS

Sight, Touch, Hearing System. Send for Booklet.

## BEFORE SELECTING YOUR VOCAL TEACHER

READ

"THE SECRETS OF SVENGALI"

By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Booksellers

Publisher—JAMES T. WHITE & CO. 70 Fifth Avenue, New York City

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

## INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

## VICTOR HARRIS THE BEAUFORT

140 West 57th Street

Tel. 3033 Circle

TEACHER OF SINGING IN ALL ITS BRANCHES

(Member of the American Academy of Teachers of Singing)

## Lambert MURPHY TENOR

FORMERLY METROPOLITAN OPERA CO  
For Concert Engagements Apply to  
LOUDON CHARLTON  
Carnegie Hall New York

## Cincinnati Conservatory of Music

Founded 1867

### A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Dept's.

Ideal Dormitories accommodating 300, on ten acre campus

Catalogue sent on Application

BERTHA BAUR, Director

BURNET C. TUTTILL, General Manager

Highland Avenue and Oak St., Cincinnati, Ohio

## AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC



Six Weeks' Summer School  
June 22 to July 31

212 West 59th Street (Central Park South), New York City

# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

## THE MIKADO

The beautiful presentation given The Mikado by the Shuberts has caused much comment. Every care was given to costume it in the most effective manner and the scenery is, without exception, some of the most beautiful offered on Broadway for some time. There is a cast of eighty and it rivals the famous chorus of The Student Prince. Thus the tuncful music of Arthur Sullivan and the clever text of Gilbert have been given a new dress which makes their famous operetta, The Mikado, one of the outstanding musical features of the season. The production was staged by Milton Aborn, who for years has been associated with things operatic, and the conductor is Louis Kroll.

The cast is particularly fine, although it is the cast that has caused most of the favorable or unfavorable comment regarding the operetta. The outstanding hit is William Danforth as The Mikado. It is useless to dwell on his masterful interpretation inasmuch as his portrayal of the part is well known. This writer heard the Monday night performance beginning the third week and on that occasion Tom Burke as Nanki-Poo sang as he has never been heard before; the voice was really lovely and he did many artistic things. From England there is an imported comedian, Lupino Lane, as Ko-Ko, and while he is tremendously clever and has received more than his share of praise, one still feels that Frank Moulan is better in the famous part. Leo de Hierapolis, as Pish-Tush, contributed his full share to the ensemble numbers. The three little sisters were no less than Marguerite Namara (Yum-Yum), Barbara Maurel (Pitti-Sing) and Elsa Petersen (Peep-Bo). On this occasion Miss Namara was about as graceful and attractive a Yum-Yum as could be imagined, and her solo, The Moon and I, was repeated several times and she sang it beautifully. Barbara Maurel, always a splendid concert singer, was vocally excellent, and Elsa Petersen seemed to have the combination of good voice and attractive stage personality. Sarah Edwards was Katisha, and perhaps it was for this reason that one missed Frank Moulan, for they are a side-splitting team together. By all just rights The Mikado deserves to play right through the summer. It has always been a big drawing card with musical students, and certainly New York's visitors during the summer could be highly entertained with this artistic endeavor of the Shuberts.

## THE RIVOLI

Gloria Swanson's picture, Mme. Sans Gene, has been showing at The Rivoli for three weeks and indications are that it will continue one or two more at the Rialto. There is no picture arriving on Broadway in the last year that has received as much publicity, and it will be the great popularity and personality of Gloria Swanson which will make this French Revolutionary story one of the big pictures of the year.

## THE RIALTO

Lily Kovacs was certainly a hit at the Rialto last week. She played the Twelfth Hungarian rhapsody with the Rialto orchestra, Willy Stahl conducting the performance attended. The young pianist has an excellent technic, plays with considerable finish and maturity in her playing despite her youth.

The Franz Schubert picture from the famous Music Masters Series was presented again. Miriam Lax and August Werner sang the Serenade; Miss Lax's voice rang out very clearly and purely, and, sitting in the last row of the house, her words could be understood very distinctly. Also winning applause was some eccentric dancing by four girls and a principal. However, the picture, entitled, The Night Club, was the feature and undoubtedly the chief reason for the capacity house. The star was Raymond Griffith, totally new to this writer, but who is really an innovation among film comedians. He does all the things that Harold Lloyd does and he has a smile like Douglas Fairbanks. He puts a great deal of subtlety into his comedy which brings it out of the slapstick, ordinary run and places it into the satirical and subtle class of entertainment. The audience howled with delight. He has everything to offer, and if, as it is believed, this is his first big picture, there is no question about his already being a successful star.

## THE MARK STRAND

Richard Barthelmess, with Bessie Love, in a film entitled Soul Fire, was intensely interesting. While the characterization portrayed by Mr. Barthelmess was slightly different from anything of his before, nevertheless he gave it the same originality and careful thought which marks all of his films.

The opening musical number contained excerpts from various well known scenes of Faust, offered by the Mark

Strand Symphony Orchestra with Mr. Reiser, associate conductor, in charge, on Friday evening last. Then the curtains parted and the trio was sung by Kitty McLaughlin, Amund Sjovik and John Powell. The effective, though difficult, trio was admirably sung by the principals. A little number, entitled In the Arbor of Love, sung by Pauline Miller and Everett Clark, the product of Messrs. Plunkett and Gruenberg, was followed by The Shoppers, a clever little dance by three girls. Edward Albano sang Puchinello, by Molloy, much to the delight of the big audience, and interspersing it was a little dance entitled Pierrot and Pierrette, by Mme. Keloma and M. Daks, with Mr. Albano finishing the song to great applause.

## THE PICCADILLY

Fifth Avenue Models was the feature at the Piccadilly last week, starring Mary Philbin and Norman Kerry. The surrounding musical program included selections from Victor Herbert's Sweetheart, played by the orchestra with Frederic Fradkin conducting. Mr. Fradkin also rendered two violin solos, which he played with intense musical feeling. Virginia Newbegun, soprano, sang a popular number as an introduction to the feature film. John Hammond introduced a novel concerto, Why Couldn't It Be Poor Little Me, which was personally arranged by him for organ and orchestra. The Piccadilly Novelty Presentation, being a combination of things that are going on in the way of invention, etc., and the Piccadilly Pictorial completed the program.

## THE CAPITOL

The best things at the Capitol last week—as is usually the case—were the orchestra and the Divertissements. Opening the program came the overture to Offenbach's Orpheus, superbly done by Mendoza and his band of excellent players. Lottice Howell, coloratura soprano, delighted with Ardi's The Kiss, with orchestra accompaniment. Doris Niles, who is always a favorite, danced to Tchaikowsky's Danse Arabe, assisted by James Coombs and the ballet corps. The Capitol Female Quartet, so well known to this theater's patrons, and radio fans, contributed Sing, Sing, Birds on the Wing (Nutting) and Frank Moulan, just as funny as ever, was assisted by the male ensemble in Barratt's The Jolly Friars. Lack of space forbids a detailed review of all of this, but suffice it to say that the singing, settings, et al., were greatly enjoyed by the huge audiences and fully up to the high standard previously set. It is understood that a few persons in attendance, and of particularly religious mind, objected to The Jolly Friars being quite so jolly, especially in these Volstead days, but at least ninety-nine per cent of the audience approved. Moulan is always the same Moulan of Gilbert and Sullivan fame and the song is even more famous than the comedian.

The feature picture showed Marion Davies in Zander the Great. It was interesting and well produced, but this writer, for one, has never been a great admirer of this particular star. It was reported that Miss Davies would appear in person, but she was not at the early performance on Friday. For the rest of the program there were the usual Capitol Magazine and the organ solo played by Dr. Mauro-Cottone.

## Perfield Musicianship Recital, May 16

On Saturday afternoon, May 16, in the roof garden of the Waldorf—Astoria Hotel, beginning at two o'clock, Effa Ellis Perfield will conduct a Music and Musicianship Recital in which over a hundred pupils will participate. An interesting program has been arranged.

## Breton to Summer in Louisville

Ruth Breton, who has been spending a few weeks in New York, has returned to her home in Louisville, where she will stay most of the summer, preparing her programs for next season.

# OBITUARY

## André Caplet

PARIS.—André Caplet, noted French composer and conductor, died here on April 22, after an illness of several weeks, a relapse of a chronic lung trouble with which he had been affected since the war. He was forty-six years old, having been born at Havre in 1878. As a student of the Conservatoire he won the Prix de Rome in 1901. He gradually became noted as a conductor and for some time was conductor of the Boston Opera. He also conducted at Covent Garden, London, and upon his return to France produced for the first time Debussy's Martyrdom of Saint Sebastian. At the time of his death he divided with Rhené-Baton the conductorship of the Concerts Pasdeloup. As a composer he shows relationship to the school of Gabriel Fauré, and his works include a piano quintet; a legend after Poe's Masque of the Red Death, for harp and small orchestra; a Persian Suite for wind instruments; a septet for three female voices and strings; a mass for three female voices; sonatas; a number of songs; and the Miroir de Jesus for orchestra and double chorus which he himself conducted in Paris a few weeks ago with great success. L. C.

## Elizabeth Parks Hutchinson

Elizabeth Parks Hutchinson passed away on May 7 in Washington, D. C., after a lingering illness of valvular heart trouble. Mrs. Hutchinson, better known as Elizabeth Parks, was one of the first musicians to go overseas to do war work, and became such a favorite with the soldiers that she was called "Miss Smiles." Following the Armistice, Miss Parks returned to America and resumed her activities as church soloist, lecturer and concert artist.

## Mrs. L. W. Clark

LEWISTON, ME.—Mrs. L. W. Clark, of Auburn, Me., age eighty-one, died suddenly, April 29, from a shock. She had been identified with music all of her life and was one of the early instructors in music at the Hebron Academy. She was the widow of Rev. W. H. Clark and had been instrumental in advancing the cause of better music in many communities in Maine and Massachusetts.

## AMUSEMENTS

World's Largest  
and Foremost  
Motion Picture  
Palace

**CAPITOL**

B'way at 51st St.  
"Subway to Door"  
EDW. BOWES,  
Mng. Dir.

BEGINNING SUNDAY

# REX—the WILD HORSE in "THE BLACK CYCLONE"

**CAPITOL GRAND ORCHESTRA**  
AND THE CAPITOL BALLET CORPS  
Presentations by ROTHAFEL

Theaters under direction of Hugo Riesenfeld

**RIALTO THEATRE, BROADWAY at 42d ST.**

BEGINNING SUNDAY

# "BAREE, SON OF KAZAN"

with ANITA STEWART

RIESENFELD'S CLASSICAL JAZZ  
FAMOUS RIALTO ORCHESTRA

Paramount Pictures

**RIVOLI THEATRE, BROADWAY at 49th St.**

BEGINNING SUNDAY

# "WELCOME HOME"

with LOIS WILSON, WARNER BAXTER and LUKE COSGROVE

RIESENFELD'S PRESENTATION  
RIVOLI CONCERT ORCHESTRA

**MARK STRAND** BROADWAY AT  
47th STREET

BEGINNING SUNDAY

# DE LUXE PICTURE

FAMOUS MARK STRAND PROGRAM  
**MARK STRAND SYMPHONY ORCHESTRA**  
JOSEPH PLUNKETT, Mng. Director

# I SEE THAT—

Emanuel List has been engaged for Covent Garden Opera, London.

The orchestra engaged for the Newark Festival went on strike, but at the eleventh hour an amateur orchestra was secured which gave an excellent account of itself. The exodus of musicians to Europe has begun.

Ary Dufier, violinist, has completed his second American tour, with sixty appearances in the United States and Canada.

Charles Stratton is to sing at the Nashua, N. H., Festival, on May 14 and 15.

Paul Althouse and Arthur Middleton leave for Australia on May 26 for a joint recital tour.

The Papalardo Studios are now located in the new Steinway building.

Mrs. John Dennis Mehan announces her first summer session in New York City.

A program of compositions by Rhea Silberta will be given at the Hotel Pennsylvania on May 19.

André Caplet, noted French composer and conductor, passed away on April 22.

The King and Queen of Spain attended the concerts which Miguel Fleta gave at Jerez.

Reinold Werrenrath has given more than fifty concerts this season throughout the country.

Charles Hackett believes that opera is no longer a foreign institution in America.

Kathryn Meisle will have her first European tour next May.

The Mozart Society's sixteenth annual breakfast, at the Hotel Astor, was attended by 1,100 people.

Florence Trumbull has some original Leschetitzky and Padewski manuscripts for sale.

Two of Carl M. Roeder's piano pupils have won gold medals in New York Music Week contests.

Within the period of a week the Vienna Volksoper has twice closed its doors and reopened them, but a permanent closing of the house is still imminent.

Tamaki Miura will tour the country next season in a new Japanese opera, Namiko, by Aldo Franchetti.

The Chicago Musical College is authorized to confer the degrees of Bachelor of Music, Master of Music, Doctor of Music and Bachelor of Music Education.

Ernest Schelling is writing an opera in one act with several changes of scene.

One of Frederic Warren's pupils won a gold medal in the New York Music Week contests.

The Chicago North Shore Festival will take place May 25-30.

The Drei-Masken Verlag will publish a new Moussorgsky biography by Oscar von Riesemann.

The Dayton Westminster Choir will play in New York next season.

Gigli scored a triumph when he appeared as Lionel in Martha at the Berlin Staatsoper.

One of the prizes to be awarded at the N. F. M. C. Biennial in June is a Virzi violin.

There will be twelve new faces among the members of the Boston Symphony Orchestra next season.

The Society for the Publication of American Music seeks new members.

Nina Morgana's season at the Metropolitan has been extended from twelve to sixteen weeks.

Many pupils from the New York studio of Dudley Buck are active musically.

# STORY & CLARK

PIANO COMPANY

33 West 57th Street  
New York

315 So. Wabash Ave.  
Chicago

17th Century Italian

# ART GRAND

When the great artists praise the Story & Clark piano in writing, it is safe to assume that the name means something more to them than merely another piano. It must be accepted as truth that there is quality and responsiveness or they wouldn't endorse it.

In Walnut  
\$1800



## NEW YORK CONCERTS

(Continued from page 35)

Stewart was warmly applauded and several encores were demanded.

Mr. Wolf was heard in a Chopin group, four of his own compositions, and a Liszt etude and Hungarian Rhapsody, No. 6. He has a brilliant technic and individuality in interpretation. His own compositions—Waterfalls, Indian Dance, The Lake and Prelude in B minor—were colorful and showed a genuine musical gift for expression. Mr. Wolf also had to respond to a number of encores. Helen Chase provided effective accompaniments.

Following the concert Countess Harvey entertained the artists and their friends at her home.

## Bertha Johnston and Rita Sebastian

Carnegie Chamber Music Hall held a large and interested audience when Bertha Johnston, soprano, and Rita Sebastian, contralto, were presented there, under the personal direction of Ada Soder-Hueck, on the evening of May 6. The two attractive artists were heard in a duet for the opening number, Campana's *Guarda Che Bianca Luna*, and later in the Tutti Fior duet from the second act of *Madame Butterfly*, concluding the program with the *Barcarolle* from *Tales of Hoffman*.

Miss Johnston sang a new number of exquisite beauty, Zamecnick's *Indian Dawn*, which served to display her lovely clear voice and its splendid quality and power to advantage. Other numbers which met with particular approval were Logan's *Pale Moon*; a new composition, *My Desire*, by Cadman, and Lena Stein-Schneider's *Er Ist's* (which was programmed as having been dedicated to Miss Johnston).

Miss Sebastian's voice is rich in color and wide of range, smooth and velvety tone quality being conspicuously in evidence. She sang expressively several songs in Norwegian; Rachmaninoff's *Floods of Spring*; selections of Schumann and Brahms, and Schubert's *Der Tod und das Mädchen* which was so well liked that the artist was forced to repeat it.

Flowers and plaudits the two singers shared in abundance, and praise is due Edna Shepard who provided excellent accompaniments at the piano. Both young artists have been carefully schooled by Mme. Soder-Hueck.

## John Coates

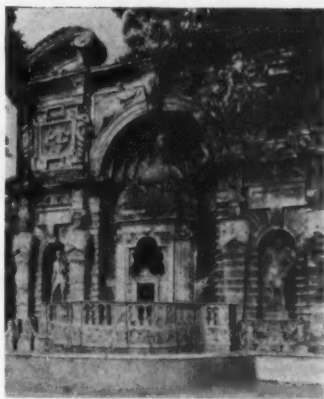
John Coates, English tenor, gave his second New York recital at Aeolian Hall on May 7. The program this time began with a group of modern English songs, among which T. F. Dunhill's *The Fiddler of Dooney* and Martin Shaw's *Song of the Palanquin Bearers* stood out particularly. His second group was devoted to French and Russian; his third to German, including a delightful song by Felix Weingartner new to New York; his final group was again English, and Frank Bridge's *So Perverse* and Coleridge-Taylor's *Eleanore* were the most attractive items.

Mr. Coates' singing again had all those commendable elements shown when he gave his first program here. He is a past-master of vocalism, and as an interpreter there are few today who rank with him. His constant search is after the dramatic element—whether active or passive—in whatever he sings. It is perhaps best expressed with saying that he makes a picture out of every song. Such works as Gretchaninoff's *Triste est le ste* and Schubert's *Erkoenig* afford him, of course, his best opportunities, but he is no less successful in presenting songs of less obvious emotion such as Duparc's *Phidyle* and Brahms' *Wie bist du Meine Königin*. There was a large audience which promptly reckoned itself among Mr. Coates' best friends. It not only insisted upon hearing several extra numbers, but also at the end was extremely reluctant to let him go.

## Marcella Geon

At the Hotel Martine, on May 7, Marcella Geon, coach-accompanist, gave another one of her unique musicales. The ballroom on the second floor was crowded and the audience was rewarded with excellent singing. Particularly notable was the opportunity offered her hearers to study Miss Geon's work as a finished accompanist.

The opening group was offered by Alice MacLain, who was obliged to encore. J. J. Scheuch followed with a group of three songs and an encore. Ruth Reynolds contributed a group and, amid insistent applause was likewise forced to encore. J. W. Thornton sang a group, and Gertrude Geon,



## VIEWS OF THE VILLA D'ESTE AT TIVOLI, ITALY.

The Italian Minister of Education has granted the Villa d'Este as the home of the Summer Master School for Americans in Italy. The school will be directed by Ottorino Respighi, and the faculty includes such well known names as Ernesto Consolo, piano; Delia Valeri, voice; Respighi, composition, and Mario Corti, violin. The session extends from July 15 to September 12. Mme. Valeri will start her course on August 1, following her engagement at the American Conservatory of Music in Chicago, Ill. It was at the Villa d'Este that Franz Liszt as a guest of Cardinal Hohenlohe composed the paraphrases of *Hernani* and *Rigoletto*. One of the photographs shows the waterfalls; another, the one hundred fountains, while the third is a picture of the *Idro-Organ* in the garden of the villa.

sister of the pianist, offered a group beginning with Frank Grey's *When Blossoms Come*. The last singer to be heard was Mme. Christine Fonteyn, who sang a group and encore.

These singers are artist-pupils from different New York studios who are coaching their repertoires with Miss Geon, and she has evolved the unique idea of presenting them in recital, this meeting with the hearty cooperation of the various teachers represented. Miss Geon understands the work of accompanying thoroughly, and it was a treat to hear her splendid playing.

## Chamber Symphony Orchestra

The Chamber Symphony Orchestra, Max Jacobs, conductor, was heard in an interesting concert at Aeolian Hall, May 8. Francesca Marni, soprano, was the assisting soloist. Numbers marked "first time" were the *Concerto Grosso*, No. 7, Corelli-Rhené-Baton; *Ballet Suite*, Gluck-Gevaert; At the Gates of Dawn, M. Wood Hill; *Danse-Intermezzo*, Sibelius, and two Hebrew Melodies (for voice), Ravel. Other orchestral numbers were Schubert's sixth symphony, in C, Rimsky-Korsakoff's *The Bumble Bee* and a group of Russian folk songs arranged by Liadow. The new numbers were effectively presented and met with a warm response. This orchestra, numbering about thirty, affords real delight in its admirable playing, under the efficient leadership of Mr. Jacobs, and in the unique selection of its programs.

Miss Marni, who was heard in an aria from *Iphigene en Tauride* (Gluck) and the Hebrew melodies, revealed a soprano voice of pleasing quality and considerable feeling. A large audience was enthusiastic throughout the evening.

## Chaliapin

Feodor Chaliapin attracted a capacity audience to his concert at the Metropolitan Opera House on May 10. The concert was given for the benefit of the Ort Reconstruction Fund and netted a sum estimated at about \$10,000.

Mr. Chaliapin, who on this occasion made his last New York appearance this season, announced his program numbers from the stage as is his custom, these comprising

Schubert's *Aufenthalt*, and *The Double*; Trepak, Moussorgsky; Sakhnovsky's *The Wind is Moaning*; Schumann's *The Two Grenadiers*; Dargomizhsky's *The Miller*; Oh Could I But Express in Song, Malashkin; The Horn, Flegler; Persian Song, Rubinstein; Konchak's aria from Prince Igor, Borodine; The Volga Boatman's Song; Mephisto's Song of the Flea, Moussorgsky; and King Aladdin.

Abraham L. Sopkin, and Max Rabinovitch were the assisting artists. The former played as violin solos Guitare, Moszkowski; Slavonic Dance, Dvorak-Kreisler; Variations, Tartini-Kreisler; Serenade, Chaminade-Kreisler; Andante from Symphony Espagnole, Lalo; and Echo (a Swiss composition in the form of a Landler). Mr. Rabinovitch played three piano solos; Valse No. 2, Chopin, as well as two numbers by Cyril Scott, Poème and Negro Dance. He likewise rendered particularly sympathetic accompaniments to the singer and violinist.

The audience was very demonstrative, recalling the artists many times.

**AT LAST!**

**A SINGER'S CIGAR**

A real mild smoke which will not injure the voice, especially made for singers.

Highly recommended by leading artists.

Sold in Boxes of 50, at \$7.50 Per Box

Send all orders by mail to

**J. LEWIN**  
Manufacturer

281 East 122nd St.  
New York City

**Marguerite POTTER**

CONTRALTO

Concerts—Lecture Recitals

Voice Studios, 837 Carnegie Hall

Technique and Interpretation

Privately and in Class

Tel. 6795 Raymond

**Lillian Croxton**

COLORATURA SOPRANO

Concerts—Recitals

Management:

Standard Booking Office,

17 East 42nd Street,

New York City

**LEON SAMETINI**

For dates address

Personal Representative L. FERRARIS

61 East Van Buren St. - Chicago

**HEIZER MUSIC SCHOOL**

Direction of Mr. and Mrs. Frederick Heizer

SIOUX CITY, IOWA      1215 Douglas Street

**MARGARET WEAVER**

Contralto

Recitals, Oratorio, etc.

For terms and dates, address

1 West 29th St., N. Y. C.      Tel. 6049 Trafalgar

## OPPORTUNITIES

## The Vanderbilt Studios

of New York

## IMPORTANT ANNOUNCEMENT

New branch now open at 342-344 West 56th Street, 2-3 room suites, bath and kitchenettes. Suitable to requirements of professional and business people. Maid service available. Elevator service. Furnished resident piano studios for summer sublet at 38th Street. For further information apply direct to renting office: 15 East 38th Street. Caledonia 2777.

**Mrs. Mabel Duple-Scheele, Proprietor**  
13-15 E. 38th St. 342-344 W. 56th St. 37-39-41 W. 9th St.  
Caledonia 2777 Columbus 1070 Stuyvesant 1221

**VIOLIN FOR SALE**—Made in 1505 by Joseph Horenstainer. Fine condition, special tone. Information write Suarato, 262 42nd Street, Brooklyn, N. Y.

**WELL APPOINTED** studio to sublet part time now or later. Steinway Grand. "M. M. W." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED**—Booking Man for well known artist to book engagements on commission basis. Write "B. G. R." care MUSICAL COURIER, 437 Fifth Avenue, New York.

**VOICE TEACHER**, baritone, recognized standing in large Eastern Conservatory, desires position, head of voice department in conservatory, large city, Pacific Coast or other mild climate. Can also direct church choir or choral society. Address "W. F. B." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**NEW YORK VOICE TEACHER** and Concert Tenor will accept position for summer term in established School or Conservatory. Opera coach, song interpretation and voice production. Address "G. F. O." care of MUSICAL COURIER, 437 Fifth Ave., New York.

**EXPERIENCED ACCOMPANIST** available for summer months, preferably out of town. Highest references. "C. L. D." care of MUSICAL COURIER, 437 Fifth Avenue, New York, or telephone Sedgwick 9641.

**NEW YORK MUSICAL CLUB** offers part scholarship for next season—eight months' vocal training in New York City. Auditions now. Write "A. C. S." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**FOR SALE**—A new European Master VIOLIN, \$250; big, wonderful tone and varnish. Two Concert CELLOS (French and Flemish School, very rare), \$500 and \$600 respectively. Will sacrifice at any reasonable offer. Must be sold at once. H. Gigante, 112 West 85th Street, New York City. Tel. Schuyler 10060.

## WANTED

Young man, with or without radio experience, possessing musical knowledge and good education, who can read music at sight, sing, and accompany on the piano; for combination position as announcer and accompanist at radio broadcasting station. Apply to Dailey Paskman, Director Radio Broadcasting Station WGBS, Gimbel Brothers, New York City.

**FOR RENT**—Handsome Studio in New Steinway Building, West 57th Street, with Concert Steinway Piano, for part time; Pianist, Violinist, Vocalist. Telephone Marble 1573.

## BOSTON

(Continued from page 47)

at a previous recital. She has a clear soprano voice of good size and range and sings in tune. A faulty method of production does not always make for uniformity of her scale; but that is a defect easily remedied. Excellent enunciation in whatever language she sings and a praiseworthy command of styles contribute to the pleasure afforded by Miss Prudden's interpretations. She was warmly applauded by an appreciative audience. William D. Strong, who was Miss Prudden's helpful accompanist, proved himself also a pianist of fine abilities in a group of solo pieces from MacDowell.

## SUSAN WILLIAMS PLEASES IN RECITAL

Susan Williams, pianist, gave a recital here, April 22, in Jordan Hall. Miss Williams is to be commended for her choice of pieces—unhackneyed and interesting. The program included unfamiliar numbers from Pick-Mangiagalli and Granados—the former's Deux Lumbres, an exacting piece well calculated to display the pianist's technical fluency, and from Granados a set of Romantic Scenes which proved to be music of grace, warmth and charm. For the rest there was a group of light-moving Childhood Scenes from one Frederic Mompou and numbers by Rachmaninoff, Roger-Ducasse, Palmgren, Chopin, de Falla and two from Liszt—

his arrangement of Schumann's impassioned Spring Night and the 10th Rhapsody.

All in all an interesting list, that provided ample opportunity for Miss Williams to prove herself a pianist of no mean abilities. Her technic is of a very serviceable order—indeed, it is secure enough to permit her greater freedom in interpretation than she usually shows. Plentifully endowed with musical feeling she phrases whatever she plays with a sensitive regard for its architecture. Her tone is of good quality; she has a creditable command of nuances. Evidences of an ardent nature were indicated in her spirited playing of the ever-lovely ballad from Chopin and in the Rhapsody. Miss Williams should give ample scope to this side of her nature; it would lend communicating warmth to her interpretations. A friendly audience applauded her cordially.

## FOX-BURGIN-BEDETTI TRIO

The Fox-Burgin-Bedetti trio gave a concert of chamber music in Steinert Hall on April 24, under the auspices of the Women's City Club. For their program they chose the three favorites of earlier concerts given by them in Boston, the trios for piano, violin and cello of Ravel, Mendelssohn and Arensky. Individually and collectively Messrs. Fox, Burgin and Bedetti demonstrated again their mastery of this form of chamber music. A large audience was warmly appreciative.

## TOUCHETTE-WETTERLOW JOINT CONCERT

Charles Touchette, pianist, and Godfrey Wetterlow, violinist, gave a concert of sonatas, April 14, in Jordan Hall. Their program comprised Grieg's sonata in G minor, Fauré's sonata in A major and Sjögren's in G minor. Messrs. Touchette and Wetterlow have average individual abilities but proved themselves praiseworthy as an ensemble. Apparently they have worked long together and have achieved a considerable unity of style and effect. A friendly audience greeted them warmly.

## FLUTE PLAYERS CLOSE SEASON

The Flute Players' Club, Georges Laurent, director, gave the final concert of its season on April 26, at the Boston City Club. The program included a quintet for strings and piano by Joseph Wagner, a talented pupil at the New England Conservatory; a suite for string quartet and piano by H. Clough-Leigher; two pieces for flutes, clarinet and bassoon by Jacques Ibert; a string quartet of Haydn, played by the Durrell Quartet; songs from Debussy and Ravel, with the able Mr. Lautner as tenor soloist, and pieces by Auric and Satie.

## GRANVILLE STEWART WINS FAVOR IN RECITAL

Granville Stewart, a young colored tenor, gave a recital, April 14, in Steinert Hall. With the altogether competent assistance of William Lawrence, who has been heard here as Roland Hayes' accompanist, Mr. Stewart was heard in a well-varied program which included old songs from Purcell, Bach, Giordani, and Handel; operatic arias from Mozart's Don Giovanni and Verdi's Aida; Pieces by Quilter, Del Riego, Zimbalist and Coleridge-Taylor, and a group of Negro spirituals arranged by Mr. Lawrence.

Mr. Stewart has a voice of lovely quality and good range. His tones are well controlled, excepting the relatively insecure lower register of his voice, a defect which can be easily corrected. His singing is marked not only by pleasing tone quality but also by musical intelligence and good taste. This

was particularly noticeable in his effective singing of the old airs on his program. Mr. Stewart, moreover, responds to the emotional import of his songs, thereby making him a generally interesting interpreter. His career will bear watching.

## BONCI AND FERRABINI SING FOR ITALIAN WOUNDED

Alessandro Bonci, tenor, and Ester Ferrabini, soprano, with Arthur Fiedler as their skilful and sympathetic accompanist, gave a concert April 26, in Symphony Hall, for the benefit of local Italian veterans of the war. The tenor was heard in familiar operatic airs from Bohème and L'Africana and in songs by Mozart, Cimarosa and Rossini. His great skill as a singer coupled with the dramatic imagination that directs his interpretations yielded no little pleasure to an enthusiastic audience. Mme. Ferrabini exhibited her pleasurable abilities in the aria Del Salice, from Verdi's Otello, the popular Connais-tu le Pays from Thomas' Mignon, songs by Pizzetti, Respighi, Trucchi and Pieraccini, and with Mr. Bonci, in the duetto lo atto from Massenet's Manon. The soprano's rich, dark voice, her extraordinary ability to color her tones so as to suit the mood of text and music, and finally, her justly celebrated gifts as a dramatizing singer contributed to a richly merited success for Mme. Ferrabini. There were numerous recalls and many encores. J. C.

## Borissoff's Pupils Heard

Josef Borissoff's first pupils' recital of the season was held on April 4 at Wurlitzer Auditorium. Mr. Borissoff accompanying his pupils. These students all showed a beautiful quality of tone, good style, rhythm, purity of intonation, and knowledge of the science of violin playing.

Special mention is made of the playing of Stephen Mero and Emanuel Vardi (nine-year-old "infant prodigies"), who give every promise of talent certain to develop into first-class artists. Ability was also shown by fourteen-year-old Tobias Bloom and Baleslaw Koproweki, thirteen-year-old Anna Krantz and Rose Carbonaro. Talent for classic style and technic was exhibited by a twelve-year-old American boy, Dwight Cameron.

Mr. Borissoff gave an artist-pupils' recital at the same auditorium on April 25. Students appearing were Sam Marx, Horton Connell, Hazel Kniffin, Errington Kerr, Arthur Baecht, Ben Listengart, Duncan Stewart, Raschell Merrill, Cesar Algen and Berta Shultz. Compositions by Corelli, Auer, Spohr, Vitali, Kreisler, Paganini, Saint-Saëns, Wieniawski, Bruch and others were rendered. The pianist-accompanist was Emmanuel Balaban.

## Augusta Bispham Starkey at Outdoor Concert

Augusta Bispham Starkey sang recently in the Spreckels organ pavilion, San Diego, Cal. She was scheduled for two numbers—Laurance's Waters of Minnetonka and John Prindle Scott's The Wind's in the South—but was so well received that a third was added, Echert's He Loves But Me. Despite a brisk breeze the soprano's voice carried so that she was heard throughout the entire pavilion.

## Grace Leslie to Sing at Keene

Grace Leslie will be heard in the performance of Sir Arthur Sullivan's The Golden Legend when the work is given at Keene, N. H., on May 21. The contralto will also sing there in concert on May 22.

*Matchless*  
**MILTON**  
PIANOS

*An Instrument  
of Pleasing Tone  
and Touch that  
Any Student can  
Afford to Buy*

*Endorsed by Musical Celebrities*

MILTON PIANO CO.  
New York

**Do You Study Singing?  
Are You Making Progress?  
If Not, Why?**

Read—"THE SECRETS OF SVENGALI"  
By J. H. Duval

**And You'll Find Out**

\$2.00 at all Music Dealers and Booksellers  
Published by James T. White, 70 Fifth Ave.,  
New York City

**The Steinert Pianoforte**  
*THE EXCLUSIVE*  
**PIANO**

**M. STEINERT & SONS, Steinert Hall, 162 Boylston St.  
BOSTON, MASS.**

**BUSH & LANE**  
HOLLAND, MICH.

**WING & SON, Manufacturers of the**  
**WING PIANO**  
A musical instrument manufactured in the musical center of America for forty-nine years  
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

**LESTER PIANO**

*ONE OF THE  
OLD MAKES*

P H I L A D E L P H I A

**BALDWIN**

⌘ ⌘ Cincinnati ⌘ ⌘

*The*  
**DAVENPORT-TREACY  
PIANO**

*Built for the Studio-Delightful  
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co, New York



# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue  
Steinway, Borough of Queens, New York

Salesrooms: Steinway Hall, 109-111-113 West 57th Street, New York  
Steinway Hall, 1 & 2 George St., corner Conduit St., London, W. 1  
Schanzenstrasse 20-24, Hamburg, Germany  
Budapesterstrasse 6, Berlin, W. 9, Germany

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

Everywhere recognized as musically the most beautiful piano the world has ever known.

MASON & HAMLIN CO.

BOSTON - NEW YORK

# KRANICH-&-BACH

*Ultra-Quality PIANOS  
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# A.B. Chase

*America's Finest Piano*

The Celco Reproducing Medium may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., Division United Piano Corporation

Executive Offices: NORWALK, OHIO

The Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For fifty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

*There are more Sohmers in use in the Metropolitan District than any other artistic piano.*

SOHMER & CO., 31 West 57th St., NEW YORK

## PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

The Autopiano Company,  
623 West 50th Street,  
New York City.

DEAR SIR—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

*Paul Althouse*



THE AUTOPIANO COMPANY

629 West 50th Street

New York

# MUSICAL COURIER

*Weekly Review* OF THE *World's Music*



Ethel Leginska

Eveline v. Maybell  
1925  
N.York

"HISTORY, MUSICALLY SPEAKING, WAS MADE AT SYMPHONY HALL LAST EVENING WHEN ETHEL LEGINSKA LED THE PEOPLE'S ORCHESTRA THROUGH ITS TWENTY-FIRST AND FINAL CONCERT OF THE PRESENT SEASON."

—WARREN STOREY SMITH, *BOSTON POST*, APRIL 6, 1925



